TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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LOUIS JAMES.

AN IDOL OF BOSTON.

From photo. by Chickering.

ANNIE M. CLARKE.

The name of Annie Clarke is as dear to the hearts of Bostonians as the Old South Church or the River Charles. For an almost interminable number of years she held the histrionic sceptre of the Hub as leading woman of the Boston Museum and no other actress who visited that keenly critical city could hope for more than a patronizing word of commendation. Mme. Modjeska was voted a great artist, but—ah! she could not speak English with the delicious Bostonese accent of Annie Clarke. Mary Anderson's beauty awakened a gentle breeze of enthusiasm, but—ah! in comparison with Annie Clarke she was a doll and a puppet. Mme. Janauschek's Lady Macbeth was praised as equal to Annie Clarke's, but—ah! Miss Clarke was the mistress of comedy. And so on through the ranks of the great. Ellen Terry, Mrs. Kendal, Sarah Bernhardt, and the rest were mildly admired, but to the trained Boston appreciation none was so versatile, so magnetic, so exquisite in her art, so potent in her personality as the one, the only Annie Clarke.

Even with the breaking up of the Boston Museum stock company the spell did not end. Miss Clarke is still invincible. The younger generation of Bostonians who have seen her only in Oliver Twist or The Octoroon have had it dinged into their ears so often by their fathers and grandfathers that Annie Clarke is the modern Mrs. Siddons, the nineteenth century Peg Woffington, and the up-to-date Kitty Clive, that they will continue to believe so for the rest of their mortal days. They will take good care to impress this opinion upon their children and their children's children. And Annie Clarke will be forever esteemed in the memory of Boston as the quintessence of histrionic greatness.

Miss Clarke has been seen in New York only a few times. She is at present a member of Charles Frohman's forces, and appeared here recently in the farce of The Liar, at Hoyt's Theatre. Said Miss Clarke the other day to a MIRROR writer:

"I came to New York two successive winters with Mr. Booth, but barring those engagements and a fleeting appearance here in Rosedale, I've not had the honor of trying to impress myself upon New Yorkers. In Boston, of course, they think a good deal of me, because I've acted there all my life."

"When did your career begin?"

"Don't ask the date, for I really can't tell you. It was at the Boston Museum when I was five years old. I've lived in the stage atmosphere ever since. My education—such as it was—was acquired almost entirely through the plays and the conversation of people about the theatre. Not such a bad education after all! The stage is a pretty good sharpener of the wits, and at the Museum I've come in personal contact with some great people—actors and playwrights—who couldn't help giving me just a superficial knowledge of things worth knowing. I remember when the Gerry Society raised a fuss over Elsie Leslie. Mrs Kendal and I were called upon to discuss the evils of stage life for children of tender years. We were bound to confess from our own personal experience that stage life had never hurt us in any way whatsoever."

"Did you continue to play child parts at the Museum?"

"Yes, I was in the original production of Uncle Tom's Cabin, in Boston, playing Polly, a negro girl. The Museum company then comprised Mrs. Saunders, the Thomans, Louis Mestayer, J. A. Smith, Mr. Keach, and William Warren. Nearly all, I believe, are dead. Among the stars who came to the Museum at the time was C. W. Couldock, who appeared as Richard the Third. I was entrusted with the Duke of York. Now here's something odd: Not till 1895, at the Bowdoin Square Theatre, did I get a chance to act again with Mr. Couldock. We both played together there in the melodrama Humanity. Of course, during the interim, I'd often meet Mr. Couldock socially at Mrs. Fisher's boarding-house—the famous old theatrical boarding-house of Boston, on Bullfinch Place. But just think of the years that had intervened between my appearance as a raw girl playing the Duke of York to his Richard and our coming together at the Bowdoin Square in a modern melodrama.

"From the Museum I went over to Thomas Barry's stock company, at the Boston Theatre, to play Pease-blossom—or some other of the fairies—in A Midsummer Night's Dream. Then after a season at the Howard Athenæum, first managed by Mr Barrows, afterward by E. L. Davenport, I returned to the Boston Museum, where I remained until 1892, one year before the stock company was abandoned forever."

"And why was that?"

"Competition killed the house as a stock theatre. Mr. Field found it impossible to compete with Mr. Frohman and other managers for Boston rights to new plays. You know in the old stock days of long ago, before pieces were copyrighted, the competition between managers took a different turn. Then it was a struggle of life and death as to who should do a piece first. I remember, for instance, the mad chase for Caste. The Museum happened to get the manuscript before the Boston Theatre could get hold of it. The play was read on a Thursday. On Friday we rehearsed the first act; on Saturday, the second act; on Sunday, the third act. The play was produced in Boston on Monday night. Quick work, you say? Yes, it couldn't be done nowadays. Everybody on receiving his part studied it not alone for himself but for the others on the stage with him. In a stock company everybody plays into everybody else's hands. Each one knows precisely what the other will do and how he will do it. We know each other and we play together. Do I make myself clear? A company of actors brought together, on the other hand, without any previous knowledge of each other's mannerisms and individual methods, can never give so finished a performance as a stock company."

"This brings us around to the inevitable. Do you think the stock system superior to the present star system?"

"Naturally, I'm prejudiced in favor of the stock. My training, my development, my growth, all came in a stock company, and I've been a stock actress all my professional life. From a slip of a girl I worked my way up to leading woman of the Museum—which proud position I held at the age of twenty. I was the youngest leading woman in the country. So, as I say, I am biased in favor of the stock. It is the most valuable experience a young actor can get—to play with old and experienced people in a round of pieces, and watch what they do with their different parts. It's experience that can't be had in any other way. Again, if a young actor nowadays fails in a part entrusted to him, he's very likely to be discouraged and fancy he's mistaken his vocation. In a stock company, on the other hand, his mettle would be tried in a great many parts—if he failed in one, he'd be likely to succeed in another. The test was crucial."

"You've acted with nearly all the great native actors?"

"Yes, they all came to the Museum at one time or another to play star engagements."

"Well, Miss Clarke, whom do you rank as the finest American actor?"

"William Warren, unquestionably. He was a home plant, like myself, and wasn't known outside of Boston. Oh, but he was an artist! a master of the actor's art! His Polonius Edwin Booth regarded as superb. For myself, I think he was quite as great in a Morton farce."

"And the best stage manager you've known?"

"Humph! Er—Dion Boucicault! He knew absolutely everything about a theatre. There was no one—actor, scene-painter, gasman, musician, property man—that he couldn't come to and instruct. When he produced a play he was master of every move made on the stage. He was painstaking to the minutest detail. I've heard Boucicault called tyrannical. Not a bit of it. He was simply a zealous artist."

A CHAT WITH BELASCO.

"Yes, I've working hard on something new," said David Belasco to a MIRROR man who encountered him in the lobby of a theatre the other evening. "It's my habit, you know, to work in pairs—that is to say, on two plays at once. I try to keep abreast of popular taste and I find that the only way you can do that is to have different plays ready for the market. The public is a treacherous animal, likely to give you the slip and turn tail on you when you're doing your best to cajole him. Society plays may be in favor one year, romantic melodramas the next.

"So I'm at work on two totally different kinds of plays. Don't ask me about them, for they are really in too embryotic a state to discuss. The one on which I'm working my very best is a play that will require an elaborate scenic production. No, the locale of the play is not this country. I'm utilizing land that hasn't been tilled by any dramatist of recent years. The place of action is—there, I was just going to let the cat out of the bag! Don't cross question me, please. First thing I know I shall be telling you all about it.

"No, the play is not being written for Mr. Brady or any manager in particular. When it is completed I shall determine where I shall take it, but not before. The production will not be made until a year from this October. Yes, I've had three very good offers from London managers for The Heart of Maryland. Before the end of this season the play will probably be done there. So will Under the Polar Star. No, I don't think for an instant of going over to stage them. I'm through with employing my time that way."

THE DEATH OF NED PARKER.

Ned Parker, whose death was reported last week, was known throughout New England as an actor and elocutionist, was the victim of a sad accident. At Lake Placid, N. Y., Sept. 1, while walking along the street about dusk, a heavily loaded baggage wagon approached, and when opposite him, two large trunks fell from the wagon, one striking Mr. Parker upon the head, producing a severe fracture of the skull. In spite of skilled medical attendance the injury proved fatal three days later. He was filling a Summer engagement with the Lillian Mortimer company. The members of the company did all in their power for Mr. Parker, who by his genial personality had made himself beloved by all. The interment was in the family lot at Salem, Mass.

NEW HAVEN HYPERION IMPROVEMENTS.

Many improvements have been made in Manager Bunnell's Hyperion Theatre, New Haven, during the past Summer. A new asbestos drop curtain has been hung, and it bears a restful picture of pastoral life, while being notable as one of the first asbestos curtains ever thoroughly decorated. A ladies' reception room, new carpets and heating apparatus, new chairs, scenery and draperies are in place, along with complete interior re decoration, and the addition of statuary and rich panel work. A Parlor Match, on Sept. 15, opened a season that promises to prove one of the most successful in the history of the house.

TROUBLE OVER A CAR.

The baggage of Primrose and West was attached at Detroit, Sept. 8, to satisfy a $750 claim of F. W. Stroh, proprietor of last season's Birds of a Feather, who seeks to recover balance claimed to be due on a car rented to the minstrels. George Primrose contended that the car was condemned and returned after five days' use, when $450 had been paid on the $1200 due under contract. Mr. Stroh claims that he was not apprised of the return of the car until it had laid on a siding for two months. Primrose and West furnished bonds for a hearing Sept. 29.

AT THE BIJOU.

Edwin Harrigan closes his engagement at the Bijou on Saturday night. The next attraction will be My Friend From India, which is expected to run five weeks. Manager Aronson announces that the house has been solidly booked to the end of the season. Robert Hilliard will produce The Mummy for a run, and then the Bourchiers will play a long engagement in a repertoire of comedies and dramas.

LOUIS JAMES'S PLANS.

Louis James will begin the second season of his engagement under the management of Wagenhals and Kemper on Sept. 21 in Chicago, and from that city he will start on a long tour that will embrace all sections of the country, extending through the South into Texas, and as far West as the Pacific Coast. Mr. James will, as heretofore, devote a part of his time to his Shakespearean repertoire, but Wagenhals and Kemper, wisely feeling the popular pulse with a view to keeping abreast of the demands of the time, were engaged last year in a lookout for a strong play susceptible of fine spectacular treatment and one which could be used as a *piece-de-résistance* during all his engagements. They finally hit upon and secured, at a large price, the old Forrest and McCullough version of Spartacus, the Gladiator.

Spartacus, while it has been a vehicle for the Titanic tragedians of former generations, is comparatively new to theatregoers of the present, and of all the actors now on the American stage none seems better fitted to bring out the rugged grandeur and authority of the character than Mr. James. He has by long years of experience in robust characters like Spartacus made himself the ideal representative of the Roman warrior and statesman. Whether as Marcus Brutus, Lucius Brutus, Antony, Coriolanus, or Virginius, he has always made the Roman an impressive figure, heroic in mold and majestic in action.

Spartacus will be the chief play in Mr. James's repertoire, and it will be staged in a manner befitting its importance. Wagenhals and Kemper have engaged the services of the scenic artists, Buehler and Landphear, to make such a production of the play as has never before been seen in this country. Everything will be carried by the company. The arena scene will be set in the form of a cyclorama, extending in a semicircle clear around the stage, from wall to wall, and will reproduce the arena of Rome with the same fidelity and perspective that has characterized the cycloramas which have been shown throughout the country. The other scenes of the play are no less faithful to historical accuracy.

Several new romantic plays will be produced by Mr. James during the season. One by Theodore Kraemer, entitled My Lord and Two Ladies. The other is by Percy Sage, a son of Mrs. Abby Sage Richardson, which is as yet not named. My Lord and Two Ladies is laid in the time of Queen Anne of England, and is said to be a remarkably strong and well constructed play. It is adapted from the German. The play will be put into rehearsal at once, and will be produced in New Orleans early in October. Other plays in Mr. James's repertoire will be King Lear, Hamlet, Othello, Romeo and Juliet, and Julius Cæsar.

FRANK MAYO ON EXPRESSION.

THE MIRROR is permitted to quote from a letter written by the late Frank Mayo, April 21, 1894, to Florence Baker, a young friend in Boston, which showed the actor's fine appreciation. After a brief preface, in which he wrote "You will never achieve anything in this life quite so good as the power to make glad your mother's heart, a privilege that is alone in its value," Mr. Mayo continued:

Shakespeare has said it so much better than any of us can, "To hold the mirror up," that is our province, but by no means are we the mirrors. That word "reflect" is suggested by the word "mirror," but what I mean by the word reflecting is quite a different matter. Did you ever see a face work while something was being related to the owner of that face; or, might be, to another within the hearing of that person? Well, that face is reflecting the emotions that it is capable of receiving by the telling of the story.

A gathering of countrymen at a railway station are facing you as your car stops in front of them; one man stands with his back to you; a half-dozen are facing him and you; he is relating something. On their faces (I mean those facing you) you would, if you observed closely, see a variety of expressions, perhaps, but you would be sure to guess whether it was a serious or a humorous matter he was dealing with, for their faces would *reflect* the nature of it. One or two might have a look of amazement or admiration that would puzzle you, for they might be enjoying in their way the skill of the narrator or the ingeniousness of the narration, but the tell-tale expression of the import of the story would be surely pictured on the others.

Now you are listening to something on the stage—the expression of your face, if I were deaf, would betray to me to some extent the nature of what was being said and, above all, its effect upon you. You would be a reflection of the actor—the one who was doing the acting would hold up, as it were, like a mirror to reflect his or her work that could only be mirrored by you or by the audience.

Now, for example, you might sympathize, yet be in no sympathy. One proclaims his love for you. You believe in the sincerity of his protestations, but you cannot reciprocate. Your facial expression and attitude show me the situation. Now, could he be the mirror in that case, he would be the object before the mirror—you would be the glass to reflect both his side of the subject and your own, may be distorting the picture he hoped to see. Your reflection would show an appreciation and a pain at once. When you turn to him to state the feeling you entertain for him, your positions are reversed—he becomes the mirror to your words. If he is of a jealous, vengeful nature, I shall see that; if I see a sinister shade pass over his face, I shall think his vanity is hurt worse than his love. I shall see just what your words make him see—or I shall see nothing—his reflection shall be as defective as some of our country dressing-room glasses, and I shall no more know how to make up my mind from his mirror than I know how to make up my face from one of them.

All these emotions are like so many lights with different colored or tinted shades. I say to you: "Express love!" Now, there are as many different shades as there are loves, yet there is one that will be recognized, and if you were to give *that* expression, I might instantly say: "Express love scorned!" Over your face would come a shadow, without a change of expression; doubtful love, the same, love shadowed by doubt. Again, I say: "Express hate!" Now the same rule applies. There are as many hates as there are objects of that sentiment. If you loathe a thing, you would not express the feeling of hatred there as you would for an object that commanded your intelligent respect even while you hated it. Jealousy cannot be expressed by envy—you would be jealous of a thing that no thought of envy could come to.

So you will see what I mean by reflecting, "To hold the mirror up to nature; to show virtue her own feature; scorn, her own image, and the very age and body of the time, his form and pressure." But we must be sure that we know where to find this same nature that we may properly place the mirror before it. You are on the right track, little girl, and thought will correct thought. Sincerely yours, FRANK MAYO.

NEW B. & O. STATION IN BALTIMORE.

The new Passenger Station of the B. & O. R. R., at the intersection of Mt. Royal Avenue and Cathedral Street, Baltimore, Md., was opened for business September 1.

The new Station, which will be known as Mt. Royal Station, is one of the finest buildings of its kind in America. It is located in the residential section of the city and is easily accessible by Street Railway service from all parts of the town. Camden Station will remain in use as heretofore, and all trains running over the Philadelphia Division will stop at both Stations. All tickets to or from Baltimore will be honored to or from either Station, and baggage will be checked to either Station at the option of the passenger.

GOSSIP OF THE TOWN.

Josephine Florence Shepard, who has rested for two months with relatives at Chattanooga, will return to the East in a few days.

The Andrews Opera company opened the Mankato, Minn., Opera House, Sept. 16, to a $900 house.

Harry Stanley Lewis, known formerly as De Lonzo, has closed with Scribner and Smith's Circus, and is now in the city.

Nelson Chesman and Company, of St. Louis, have issued a booklet entitled "The Ad-Suggester," containing many illustrations applicable to advertising purposes. It is sold for twenty-five cents.

Eugene W. Presbrey is staging Sol Smith Russell's new play, A Bachelor's Romance.

Alex G. Carleton will play Sir Leicester in Jane Coombe's revival of Bleak House, opening Sept. 28 at the Amphion, Brooklyn.

E. H. Sothern will appear at the Actors' Order of Friendship benefit.

Manager A. J. Meech, of the Sawtelle-Meech Tourist Comedy company, has obtained from Doré Davidson permission to produce Dawers of a Great City. Genevieve F. Sawtelle has just completed two new plays for her repertoire.

The Bijou Theatre, Louisville, opened on Monday at popular prices with a stock company engaged by J. J. Spies, who will represent the New York end of the enterprise. Scenic productions will be the rule, with vaudeville between the acts.

Lillian Russell's new opera—which is said to be really more of an operatic comedy than an opera—has been tried with considerable success. Miss Russell makes her first entrance on the back of a property elephant, which in verisimilitude is said to surpass the famous Wang elephant of Mr. Hopper.

A Florida Enchantment, dramatized from Archibald Clavering Gunter's romance of that title, will be produced at Hoyt's Theatre following the run of Sue.

Hamilton's company, producing In Mizzoura, have played to good business in Cleveland, Chicago, and Cincinnati. The critics in these cities have praised both the company and the production. A. S. Lipman, Charles A. Riegel, Margaret Dibden, Clara Jean Walters, and Mamie Johnstone are in the cast.

Richard Mansfield's tour will be directed this season by John Warner, who has been attached to Abbey, Schoeffel and Grau's staff for the past two seasons.

The Great Diamond Robbery will open at the Fourteenth Street Theatre on Sept. 28. Among the new members of this season's company are Selene Johnson, Louise Closser, Irene Haywood, Edward Ames, Joseph A. Wilkes, and Edward Bartlett. A season of forty weeks is booked.

The title of William Gillette's new play, Secret Service, has been used before—as, indeed, have most titles. At the Grand Opera House, in this city, on Oct. 17, 1877, a play called Secret Service was produced. It was based on the "Memoirs of Allan Pinkerton, the Detective."

An important change has been made in Mr. Sothern's play, An Enemy to the King at the Lyceum theatre. The characters of the two villains, Guillaume Montignac and Vicomte de Berquin, have now been blended into one monster of iniquity. The change has greatly improved the play.

Odell S. Hathaway will manage A Trip to Coney Island.

Little Miss Thompson, a new comedy-drama by Joseph H. Slater, was first performed by the Myra Collins company at Cornwall, Ont., Sept. 12.

Manager Harry Moore, of Moore and Castner's Big Uncle Tom Show, says that the Wieting Opera House fire at Syracuse will not prevent him playing all bookings on time. Everything around the company is new and bright.

George Thatcher's little daughter, Mamie, won a prize in the Plainfield, N. J., cycle carnival on Sept 12.

Little Dolly Theobald as "The Baby," has made a success with Gotthold's Gigantics at St. Louis, where a local critic proclaims that she is "a darling."

The testimonial announced to be tendered Beatrice Strafford at Berkely Lyceum, Sept. 24, has been postponed until Oct. 15.

Mr. and Mrs. Harry Elmer joined the Ruby La Fayette company at Belton, Tex., on Aug 24.

Oscar Eagle sends the letter-head of a Biddeford, Me., hotel, reading "Hotel Thatcher, my wife and I, proprietors. The only second-class hotel in the U. S. that charges everybody first-class prices. No special rates to preachers, shows or drummers."

Manager John D. Mishler wires that Gilmore and Leonard in Hogan's Alley opened at Reading, Pa., to 867 and 1600 people.

Emil Ankermiller arrived from Boston last week where he has been energetically heralding the coming of Carl Haswin's A Lion's Heart.

George D. Baker has joined McKee Rankin's company as leading juvenile.

The Dawn of Freedom, a new Cuban play, is to begin a tour on Oct. 26.

The mother of De Wolf Hopper and Manager B. D. Stevens's wife and daughter are spending the month of September in the Berkshire Hills.

Lillian Elma Hartman was chosen by the judges as one of the prize-winners at the *Journal* bicycle parade. She is still singing at Dr. Thomas's church, at Madison Avenue and Fifty-eight Street, and will sing at the opening of the Harlem's new club-house this month.

A Denver court has ordered the return to the Tabor Grand Opera House of the painting, "Richelieu and Julie," along with two iron safes, which had been removed through legal complications involving the Tabor estate.

An incident serving to show Herrmann's wonderful versatility occurred at one of the performances at the Harlem Opera House recently. The ribbons suspending the card case in the well-known trick where cards come on call from the audience broke at the climax of the trick itself. Any one but Herrmann would have been nonplussed at the situation. The magician's embarrassment was not even visible. He invited one of the audience upon the stage, and putting the broken case in his pocket, bade the audience call for the cards from the man's pocket. They came as obediently as though in their accustomed place, suspended by the ribbons. Those who thought they knew the secret of the trick performed in the old way were more puzzled than ever.

Beatrice Sturges now conducts the dramatic department of *Peterson's*, and she is making it decidedly interesting to readers of that magazine.

Mr. and Mrs. John H. Cossar (Fanny Cohen) have returned to the city after a very pleasant sojourn at their Saddle Lake fruit farm at Grand Junction, Mich.

ARTHUR GILES.

"I WILL KILL YOU!"

"ELLE EST DELICIEUSE!"

The illustration above, and that below, offer admirable character studies of a Frenchman as impersonated by Arthur Giles, who was, last season, a member of the company presenting Max O'Rell's comedy, The Catspaw. Mr. Giles was the recipient of the highest praise, not alone for his make-up, but for his embodiment of the cyclonic major of the Zouaves, the press of Toronto, Ottawa, and Montreal being enthusiastic in commendation. He has just returned from a visit to England.

BLANEY'S A BOY WANTED.

Charles E. Blaney's A Boy Wanted, now in its fourth week, has played to standing room only at each performance for that entire period, with the exception of three matinees. It opened on Aug. 24 at the Bijou Theatre, Pittsburg, with one of the largest weeks in the history of that house. Baltimore followed, at the Holliday Street Theatre, with people turned away at each performance; then a week of one night stands on the Mishler Circuit to tremendous business, closing at Scranton to nearly $800. Last week the Grand Opera House, Washington, D. C., was sold out at each performance before 8 P. M. Mr. Blaney says: "I have a great attraction. The piece is a hit, and my brother, Henry Clay Blaney, and his clever company have worked to good purpose. The business is far beyond my expectations. In four weeks on the road A Boy Wanted has played to just $19,768.05 gross, which is certainly proof that if you give the public what they want they will find the money to see it."

A NEW THEATRICAL FIELD.

The building of the Casino at Tampa, Florida, opens a new field for amusements. Tampa has a population of about thirty thousand, and is the location of the celebrated Tampa Bay Hotel, which accommodates over one thousand guests. More than one hundred thousand tourists and health seekers visit Florida during the Winter, and the new playhouse will find generous patronage from this wealthy class.

HOYT'S NEW PLAY.

Mr. and Mrs. Charles H. Hoyt have returned to this city and settled down to the comforts of domestic life in a Madison Avenue apartment. Mr. Hoyt will spend all his spare time between now and the first of March on the new play which he has promised to write for Harry Conor. The story which he intends to develope in this new piece is said to be based on the Massachusetts law permitting the arrest and incarceration of non-resident debtors.

THE TABERS IN ROMOLA.

Elwyn A. Barron's dramatization of George Eliot's romance, "Romola," was presented for the first time by Julia Marlowe-Taber and Robert Taber at Milwaukee, Sept. 8. Play and players won the heartiest of praise from the local press, which chronicles the enthusiastic demonstration of a crowded house.

A REVIVAL OF THE SENATOR.

Mr. Crane will open his season at Newark, Oct. 5, with a revival of The Senator. Marion Abbott will play the frisky widow, Mrs. Hillary, originated with so much success by the late Georgie Drew-Barrymore. Mr. Crane's leading woman this season will be Ethe Shannon. He has three new plays.

SHOP TALK.

"I observe," said the tall man, "that you are nursing a damaged finger."

"Yes," replied the tragedian, "I met another edition of the hand crushing idiot this morning. I marvel much they suffer them at large. This one was bald-headed and middle-aged. He had a paw like a black bear."

"Make it a cinnamon bear," said the fat comedian. "That will give more spice to the story."

"He is janitor of a hall out in Indiana. Local manager is, I believe, his distinctive title. I was introduced to him at luncheon by our manager. He seized my hand effusively, and his big bony claws closed around it with the grip of a vice. Then he twisted and wrung my fingers till the bones cracked, causing my seal ring to tear the flesh from two fingers. When I finally contrived to extricate myself, and wrapped my handkerchief about the bleeding members, he ignored it with a volubility born of long practice. Then he added to my amazement by recalling his other specialty. He informed me with a positive glow that he remembered me as the star of the Crummel's Tragic Aggregation, and that in point of fact I was the first actor he had ever seen, and how, when a small, shirt-sleeved boy in the gallery, he had been moved by my Othello and thrilled by my Richard. Observing his G. A. R. button, I casually pinned him down to dates, and found that he antedated me by just six years. So when he was a small boy in the gallery applauding my Othello, I must have arrived at the mature age of five, or thereabouts. During the past decade I find this cheerful species of the genus liar becoming so numerous that he has ceased to be a novelty."

"Yes, I'm beginning to meet him occasionally myself now," said the tall man. "But he isn't nearly so inspiring to the true artist as the fat man on an aisle seat sleeping off a jag. We had one of him in front last night. Occasionally he would open his filmy eyes with an expression of mild imbecility, and try to look dignified. This would last for eight or ten seconds, then his eyes would close, his chin drop, and in a total collapse he would fall over into the lap of a stout woman on his right. Of course he was the comedian of the evening. As an inciter to subdued profanity the man making ineffectual efforts to wrestle with a sleepy jag, is equaled only by the man with a newspaper."

"The newspaper chap is my favorite," said the fat comedian. "Some years ago I was playing at the Museum in Philadelphia. Museum then didn't mean what it does now. It was a first-class theatre, like the Museum in Boston. But there was a museum attachment, with lions and bears, and alligators, and the Last Supper, and stuffed freaks, and flirtations. I had twice been fired for roasting a man with a newspaper. Everybody knew how fond I was of the species. The man with the newspaper is the one thing that has shaken my faith in Bob Ingersoll. I have no well defined ideas about heaven, but when I see the man with a newspaper I know there is a hell. He's cosmopolitan. You find him in the metropolis and in the one-night stand.

"Four times in five he is a deadhead. He gets his ticket from his brother-in-law, who is acquainted with the bookkeeper or mailing clerk of the *Evening Bladder*. He knows, or pretends to know, all of the actors, and affects the blase and cynical.

"That he is a vulgar boor and an ignoramus goes without saying. He occupies a seat well to the front, with his profile to the stage.

"Occasionally he will condescend to cast a side glance at the stage, and possibly give the players a patronizing smile. But the chances are that he gives you a strong, expressionless stare, then returns to his newspaper.

"When the drop falls he puts his paper in his pocket and studies the curtain. Then he turns and takes in the entire audience, to discover if possible whether he has attracted as much attention to himself and his newspaper and his bored expression as he had expected.

"Occasionally he looks over the score of the nearest musician in the orchestra, to create the impression that he can read music as well as newspapers."

"You are now treating the species in the abstract. Tell us of the Wood's Museum specimen," said the tragedian.

"Sure enough! Where was I at? Oh, yes, I remember. It was the first night of a new play. He was in a front, corner seat, well up to the end of the orchestra, near the bass drum, and directly under the box-rail. He was almost hidden from the audience, but exasperatingly in evidence to the players. There was something half-familiar about his features, but I couldn't just tell when or where I had met him. In this case the newspaper was opened out on his lap, his hands resting on it. His head was bent forward, so that he could not possibly see the action on the stage without a special effort to do so. This effort he seemed determined not to make. It was a studied, cold blooded insult. The ingénue cried. The leading lady stuck in her lines, and the heavy villain swore in seven languages.

"There was a hitch in some of the mechanism, and the soubrette and myself were sent on to do a carpenter scene in one. This was my chance. I lampooned him with gags, and roasted him in the encore verse of a comic song.

"The audience 'tumbled' and joined in the guy, and some boys in the gallery threw spitballs at him.

"But he read on.

"Then I determined to make it a personal matter. One of the stage hands was quite celebrated as an all 'round middle-weight prize fighter.

"When the curtain went down on the act before the last I called the fighter to the peephole and showed him the man with the newspaper.

"I arranged with him to put on an overcoat and a full beard, which I would furnish. He was to go out and station himself in the lobby as the audience was passing out.

"He was to watch for the man with the newspaper, and as he passed him he was to run up against him, or tip his hat over his eyes, or tramp on his toes, or do something or anything to create a row, and then he was to thump blazes out of him. Before an officer could get to the spot he could remove his beard and slip through a door which led from the lobby, under the orchestra, back to the dressing-rooms under the stage.

"I promised him a dollar for the job.

"When the curtain fell, I slipped into an ulster and hurried out to the lobby to enjoy myself.

"I saw the fighter mixing in the crowd, waiting for his man.

"Presently the audience had dispersed, and no sign of the newspaper fiend.

"We slipped to the door and looked in. He hadn't left his seat.

"'Some one has tipped him and he's afraid to come out,' said the grip.

"'Maybe he's asleep,' I suggested.

"We walked quietly down the aisle. The man was asleep, evidently.

"'Give him one any way,' I said. 'I'll make it two dollars and pay your fine.'

"Biff! and over went the man and his newspaper. His head struck the orchestra rail, and he rolled up against the front of the stage. He laid motionless. My breath came quick and a cold perspiration started all over me.

"The hired fighter bent over his victim.

"'Is he dead?' I asked.

"'Wot's this yer a givin' me?' asked grip.

"'What's what?'

"'Young feller, I've a mind to punch you too.'

"Then he grabbed the man and yanked him over the backs of the chairs into the aisle.

"Just then we heard a roar from the lobby and turning saw Charley McManus, Bob Wilson, Billy Davidge, Sam Charles, and a dozen attaches giving us the grand laugh.

"Now, what do you think? It was the first day of April and that gang, knowing my fondness for the newspaper man, had got the superintendent of the museum department to take the wax figure of Judas Iscariot from the Last Supper table, put a Prince Albert coat on him, and prop him up in that orchestra chair with a newspaper in his hands." MILTON NOBLES.

IDLE TALK.

Ever pitiable is the spectacle of the great metropolitan newspapers getting hopelessly left in a department of enterprise peculiarly their own. The single particular, in which our powerful journals have long and proudly outshone everything else on earth, is their persistent and superb inaccuracy. Now, however, the press of far-away Australia presumes to knock them out. We were all more or less amused, upon the occasion of the recent announcement by Maxine Elliott that she would journey to the island continent, when the great New York dailies undertook to communicate this intelligence to their trustful readers. A majority of the wonderful papers spelled the actress's first name "Maxime;" one made it "Maxiae," another, "Mexine," and still another, "Maxim." One sheet, the chief purpose of which is to call down its contemporaries on the score of inaccuracy, printed the name correctly in its first article, but weakened the next day and cast its lot with the majority for "Maxime." Satisfied that the worst had been done, they rested content, and their befuddled readers gaped in admiration. But now come the Australian papers, one christening Miss Elliott "Maxame," and another, "Maxeme." Verily, the puzzle editors of New York came nowhere near to a realization of the possibilities of distortion that lurk in Maxine Elliott's pretty name!

No doubt there are many among New York's playgoers who do not know that there is in town a theatre called the Olympic. Such a house exists, however, away up on the banks of the Harlem River, and, if I mistake not, it is managed by the same gentleman who superintends the prosperity of that typical East-side resort, the London Theatre, which it much resembles, except that smoking as well as drinking are proscribed within the Harlem house. An odd feature about the Olympic is a neatly framed sign, prominently displayed at the entrance, and reading in effect thus: "Any person loitering about this lobby will be reported to General Beaver." The house-bill failed to disclose the identity of General Beaver, and I, therefore, instituted an investigation which developed the fact that this great man is one of the powers that work the Third Avenue cable road. The Olympic is situated at the uptown terminus of the road, and, it appears, the conductors and grippmen were in the habit of leaving their cars and lounging about the lobby of the theatre. Hence the warning, and the potency of the military title.

One night last week I visited, *incog.*, a big vaudeville place over near East Fifty-ninth Street, just to see how it seems to go in as an ordinary unknown citizen. The sign outside said: "A Good Seat for 25 Cents," and so I paid my quarter, and gave up my ticket to the doorman, who regarded me with that funny air of infinite superiority which doormen always wear to impress the commonplace outsider. The house was well filled, but I saw what appeared to be "a good seat" down in front, and made for it, only to be headed off by a small boy in grey suit and pink shirt, who asked for a check. Upon being informed that my ticket had been surrendered to the doorman, he explained that I must seek a chair upstairs, and his look of pity for my poverty made me shrink in shame. A smaller boy attacked me, instantly I appeared upon the balcony floor, urging me to proceed still higher. Up I climbed to the uttermost loft, where a still smaller boy stuffed me away in a seat from which the two soubrettes, who were jumping up and down on the stage, looked like gnats flitting about an electric lamp. Remembering that I had paid for "a good seat," I descended to the floor below, to again encounter Boy No. 2, who said it took a check to get one into the first three rows, outside of which everything was taken, and I would not be allowed to stand at the rear, because that was contrary to the fire laws. Leaving the infant, I strolled around to the opposite side of the balcony, whence I was pleased to see the boy, who had told me there was no room, escort a couple of young women to two nice seats in the fourth row. Horrified by this exhibition of juvenile perfidy, I fled to the ground floor, where I saw others standing. The fire laws apparently apply only to the upper floors, so I joined the standees, and watched a young woman enter a cage and frighten three guileless lions almost to death, ending her act by posing upon one scared brute in imitation of the familiar trademark of Humphrey's Specifics. In sincere sympathy for the poor animals, who were whipped without mercy, I forgot all about the "good seat" that was paid for, and stood until I became conscious of the presence of a German-looking person with a blue cap, bearing the word "police," who was eying me suspiciously. At first, his stony glare merely made me feel like a sneak thief, but, as he kept his calciums on me, I went through successive sensations embracing almost every form of guilt, and, finally, convinced that I must be a murderer, fled in terror. I wonder if the ordinary citizen really enjoys himself when he goes, as I did, and gives up a quarter for "a good seat?"

Thanks are due to Everett King, of the William Owen company, for a kind note enclosing the story of a funny experience recently encountered somewhere near Quebec. Romeo and Juliet was the play, and the Canucks were most demonstrative in their approbation. At the end of the second act a facetious auditor cried out, "Author! author!" and, never pausing to think, the entire assemblage took up the cry until the theatre shook with clamorous demands for the man who wrote the play. In a few moments, however, the ridiculousness of the thing struck them, and they enjoyed a hearty laugh at their own expense. THE CALLBOY.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

WELL KNOWN MANAGERS.

Photo by Sarony.

FRANK M'KEE.

There are few leisure moments in the life of Frank McKee. As business partner of Charles H. Hoyt, he is kept continually busy directing the tours of the numerous companies sent on the road annually with Mr. Hoyt's plays. These companies make a great deal of money, thanks to the brains back of them. The artistic brains of Mr. Hoyt have much to do with the success of the Hoyt plays. The business brains of Frank McKee are also responsible for some of the success.

It was one of Mr. McKee's very busiest days when a MIRROR man called at his office in Hoyt's Theatre. Mr. McKee was simply head over ears in business. He was engaged in cutting off coupons, endorsing checks, examining various memoranda, glancing over a fat pile of letters, dictating replies to his stenographer, and conversing by proxy with two different persons at two different telephones.

"Sit down," said Mr. McKee, unperturbed. "I'm a little busy, but I'll talk to you in a moment."

"I'll call some other time when the air is clearer."

"No you won't. Sit down, I tell you. Here, smoke this cigar and I'll be with you in a moment."

The manager continued his multitudinous employments for ten minutes. Then he wheeled around suddenly in his chair, looked at the MIRROR man out of the depths of his brown eyes, and said: "Well, now I guess I'm at leisure."

Mr. McKee was only joking. Leisure and he are utter strangers; and while carrying on a conversation with the reporter he found time to give parenthetical directions of a concise nature to his business retinue.

"I'm the worst man in the world at an interview," said he. "Some fellows are clever at it, and enjoy it. But I'm —— Excuse me a moment. No, I can't see him now. Tell him I'll be at the theatre to-night at 7 o'clock. Excuse me, what was I saying? Oh, yes, I remember now. I was telling you how bad a subject I am for an interview. I never can talk intelligibly to an interviewer. What's that? Excuse me a moment. Yes, Bart, read the letter yourself. Throw it in the waste paper basket when you're through with it."

"Now, my dear sir, I'm all attention. As I say, it's no use attempting to interview me. Where did I start in the show business? Really it's so very long ago that I've forgotten. Answer that telephone, somebody! Excuse me. What? No I can't see him. Certainly not. I'm busy being interviewed. Tell him I'll be in the whole afternoon.

"Now we'll have some peace. The facts of my life? Humph! I was with Colonel Jack Haverly for several years—six or seven—I forget just how many. Colonel Jack had eight theatres and about a million shows on the road. What's that? Excuse me a second. I must go to the telephone. Hello! Hello! Yes, I'm Frank McKee. What? Oh, be reasonable, man! Yes, this afternoon. I'm having a few teeth pulled now by a reporter and it's rather painful. All right, this afternoon. Good bye.

"Now, my dear sir, we're alone again. You'll excuse these interruptions, won't you? I'm busy this morning, you see. After Haverly? Oh, after Haverly I went to Eugene Tompkins, of the Boston Theatre. No, I wasn't located in Boston. Tompkins had a lot of shows on the road, and I looked after them. How long was I with Tompkins? Oh, five or six years—I forget just how many. Excuse me. What is it? All right, Bob, I'll sign the cheque. One moment, Bob, the telephone's ringing. Answer it for me like a good fellow, I'm being interviewed. Now, sir, continue your questions.

"After Tompkins? After Tompkins I joined Hoyt and Thomas. Yes, I was their general business manager. Then Mr. Thomas died, you know, and Mr. Hoyt formed a partnership with me. It's Hoyt and McKee now, you know. I've been with Mr. Hoyt ten or eleven years—I forget just how many. I guess that's about all there is. You know, I'm not good at being interviewed. Good day, sir, good day. Bert, I'll be there in a moment. Good day, sir, good day."

UNDER THE BLACK FLAG.

The Myra Collins company is reported pirating The Golden Giant and The Gold King under false titles of Bess and Little Pug.

Bessie Morton and company pirated The Fugitive, Mr. Potter of Texas, and Trilby, at Owego, N. Y., week of Sept. 7.

A pirate crew, headed by Will Chatterton and Isabella Rousseau, is playing Trilby, The Old Homestead, The Colleen Bawn, and A Bunch of Keys, in Colorado. The Trilby bill announces "Dumaurier's famous play," and places the third act in the "Foyer Du Cirque Des Bashibazanck."

Hoyt's Comedy company are seeking dates in Ontario, advertising A Texas Steer, A Temperance Town, and Mr. Barnes of New York.

FIRE INSURANCE FOR PROFESSIONALS.

Every professional should have their wardrobe, trunks, etc., insured against loss by fire while on the road. For rates, etc., address C. A. Taylor, 1441 Broadway, New York.

IN OTHER CITIES.

LOUISVILLE.

Sinbad was presented at Macauley's three nights commencing 10. The opening performance was the first one of the season given by the present co. anywhere and was a remarkably smooth one. Henry Doner in Eddie Foy's old part was more than acceptable and the remaining members of the cast did good work in familiar roles. The special scenery and the ballet features were up to the established Henderson standard. Macauley's will be dark until 17, when Primrose and West's Minstrels commence a two weeks' engagement.

The regular season commenced 14 at the Grand Opera House with Al G. Field's In Darkest America. A first-class aggregation of colored performers gave a really interesting performance of negro life, made up of plantation songs, cake walks and similar features. The attendance was good. The engagement continues until 21 when the house will be occupied with A Private Secretary.

At the Avenue J. C. Lewis opened 13 for a week's engagement in St Pinnard, a familiar play dealing with scenes in rural life. Frank E. McNish, the ex minstrel, rendered highly satisfactory assistance in support. Billy Barry in The Rising Generation commences a week's engagement 20.

The Cyrene Vaudeville co.'s engagement at the Buck was brought to an abrupt close at the end of the first performance given at a matinee 14. An afterpiece billed as Scenes from La Pericole proved to be an abbreviated version of Orange Blossoms, one of New York's last season's sensations. It was given in such a coarse manner, and so calculated to offend even the tastes of the usually not over-fastidious patrons of the Buck, that Manager Whallen canceled the engagement, not permitting the co. to appear the remainder of the week. Sam T. Jack's Creoles open 21.

The season at the Bijou, under the new management, will be inaugurated 21 with continuous vaudeville performances and the rendition of Shadows of a Great City by a stock co. It remains to be seen whether this venture will prove successful. The management has shown commendable energy in its efforts to give the Louisville public value received at prices ranging from fifteen to thirty cents.

The valuable collection of theatrical photographs, many of them bearing autographic endorsement of good wishes to Manager John F. Macauley, which were removed from the walls of the lobby during the period when the theatre was not under the personal control of Mr. Macauley, have again been hung in their old places, and are objects of interest, which they deserve to be. It is questionable if a more interesting collection of pictures of the kind are gathered together anywhere else in the country.

Manager Daniel Quilp is a most positive McKinley man. In addition to having posted at the box-office of the Auditorium the statement that he will wager $5000 in any amounts upon the election of the Ohio statesman to the presidency, he also announces that he will not open the season at the Auditorium until "after McKinley is elected." The attraction is mentioned as the original Bostonians, and the date Nov. 16.

William Belknap, the ex-negro minstrel, has retired from the stage and is making his home in this city.

The Musical Club is actively rehearsing for a novel concert, which it proposes to give early in December. The chorus and principal singers will be invisible, and the songs rendered will be illustrated by stereopticon views appropriate to the different numbers to be rendered.

As the result of the decampment from the city of John Kurkamp, at one time leader of the orchestra at two of the theatres here, and bandmaster of the principal musical organization of the kind, Louisville will probably have a much finer brass and string organization of musicians. There is a project on foot whereby the best musicians in the city will form themselves into a band, and place themselves under the directorship of C. H. Shackelton, a musical enthusiast and man of musical education, who has shown, as director of the Musical Club, executive ability of marked kind, and who, through his business relations, will interest moneyed people in the enterprise. From present indications there is every reason to believe this project will prove successful. CHARLES D. CLARK.

NEW ORLEANS.

Although the warm weather continues and there is a general depression in business circles, the managers of the theatres here are elated over the fine business done since the opening of the season.

At the Grand Opera House beginning 13, Frederick Bryton, the romantic actor, in Forgiven, has played to fine houses. Jim, the Penman, 20; Berte Coote in The Other Man's Wife 27.

Elinson, a very clever magician, introducing many new innovations in his line, has done good business here for one week. Prof. Ready, hypnotist and mind reader, is billed for 20.

McIntyre and Heath and Lizzie Evans in the Southern play, Dixie Land, has played to fine audiences at popular prices. Vale's The Twelve Temptations 20.

In connection with the French Opera Troupe, which comes to this city in November, Mons. F. Charley, director, announces the following artists engaged: M. Massarat, first tenor; E. Doe, first tenor of comic opera; Mr. Sabied, basso; Mme. Feodor, first soprano; Mlle. Berthet, chanteuse legere; Mlle. Savinne, of operette: Mrs. Bannati, cesciauras; Emma de Consoli, first danseuse; Mons. d'Alessandrie, maitre de ballet; Nicosias, leader of orchestra, and Mons. Beilet, regisseur.

George H. Murray, manager for Vale's Twelve Temptations, is in the city ahead of his co.

Henry Greenwall, lessee and manager of the Grand Opera House, has returned from New York, and gives the completed staff of his theatre as follows: Henry Greenwall, lessee and manager; M. O. Duplantier, treasurer; Morris Marks, assistant treasurer; Henry O. Ottman, press agent; Will N. Evans and W. D. Norton, advertising agents; William Specht, leader of orchestra; Joseph Thomas, stage manager; Al Marx, assistant stage manager; F. B. Percy, properties; Leon Prosper, electrician; Mrs. Reed, matron, and Cox brothers, scenic artists.

The anti-hat law, which seems to have become very popular, met with a little non-observance at one of the theatres on the evening of 8. A lady wearing a large size hat, adorned with feathers, refused to remove it upon being requested to do so by the management. The point was settled by refunding the price of admission. This, no doubt, will be the rule adopted when patrons of the theatres refuse to comply with the law.

J. MARSHALL QUINTERO.

KANSAS CITY.

Tennessee's Pardner proved a very successful attraction at the Ninth Street Opera House 13-19. It was refreshing to see one of the good old style heroic mountain dramas, especially as the rough edges and exaggerations were toned down to a point within the reach of reason. The play proved interesting and pleasing and was prettily mounted and splendidly cast. Harry Mainhall, as Swan, the mountain hero, gave a decidedly strong performance, and Chas. W. Hawkins in the character part was excellent. Jane Corcoran, as Tennessee Kent, and Eatha Williams and Annie Mortimer, gave performances of considerable merit. The male quartette was excellent, and proved one of the great attractions of the production. The Fast Mail 20-26.

McSorley's Twins, one of the regulation rough and tumble farces, which have been so popular with popular audiences for the last years, played a fair week's business at the Grand 13-19. Terry Ferguson and Geo H. Emerick appeared in the leading parts, and proved very amusing. A number of specialty people, including Tom Ripley, the Genrue Sisters, Anna Ginnell and others, also contributed. Gottbold's Gigantic Specialty co. 20-26.

A satisfactory performance of Damon and Pythias was given by amateurs at the Coates 14 under the direction of Lawrence A. McCarty.

The Empire Theatre stock co. will open the season at the Coates 21-26, presenting Bohemia, Liberty Hall, and Benefit of the Doubt.

The Second Annual Fancy Horse Show at Fairmount Park 5-12, proved the most popular and successful attraction of this nature that has ever been given in the West; thousands of people went every day, except the rainy days, and the collection of horses and equipages shown, exceeded in quality and quantity anything ever before gathered in this region. The newspapers gave it columns of space daily, and the success of this year's show warranted the management in increasing the value of the prizes for next year to $25,000. The members of the Fairmount Amusement Co., together with Jannopoula and Gumpertz, of St. Louis, will give a horse show in the National Convention Building at St. Louis Nov. 2-9.

The musicians of the city are waking up for the Fall season and the announcements of the Symphony Orchestra and the Philharmonic Club indicate that the splendid results of last year's success will bring forth still greater fruits this season. FRANK B. WILCOX.

JERSEY CITY.

Herrmann the Great, the magician, began his annual engagement at the Academy of Music 14-19 to a crowded house. One thing that is particularly noticeable about Herrmann is the manner in which he dresses all his tricks, thus presenting each of them in a way most pleasing to his audience. The programme is divided into six parts—sleight-of-hand; a hypnotic sketch called Trilby; the Asiatic Trunk Mystery; The Artist's Dream; Adelaide Herrmann's spectacular dances, and again magic. Mme. Herrman's new fire dance is a marvel of mechanism and her Trilby is a charming bit of acting. The Professor retains all his cunning and sends his patrons home in a daze. During the whole performance the orchestra plays "Midway Plaisance" airs, and the four attendants and two girls continually beat the time with their feet. Under these circumstances an old trick is dressed up like a new one, and is raised from the position of one among a number of tricks to a whole act in the performance. It is by such methods as these that Herrmann scores success and gives to his performances the excellent tone they always possess. Business has continued good. Carl A. Haswin in A Lion's Heart 21-26. The Last Stroke 28-Oct. 3.

Michael Alexander, who has been assistant stage machinist of the Academy of Music here for two seasons, closed his engagements 12, and joined the McDonough and Kennedy Siberia co., opening at Philadelphia 14. Mr. Alexander will look after the scenery and effects.

Frank Du Coin, advertising agent for Herrmann, has done some unique window work in this city.

William Headden, the piccolo player, has left the orchestra of Jacob's Newark Theatre, and returned here to the Academy of Music orchestra.

Sipe, Dolman and Blake's Dog and Pony Show comes 21-25.

Mme. Herrmann detracts from her act by finding fault with stage hands, and loud talking while she is dancing. It spoils the specialty and displeases the audience.

William E. Broderick will be featured this season in Dorcas, which goes out about Oct. 4, minus Pauline Hall.

George Clarke, representative of David Belasco, was a visitor here 15.

Jersey City Lodge of Elks will be the guests of the management of the Bon Ton Theatre 18. Seats have been secured for 300 persons. The managers, Bell and McGuire, are members of the lodge.

Raymonde Stephens, the tenor, will go with Dorcas this season. WALTER C. SMITH.

MINNEAPOLIS.

At the Metropolitan Opera House, Mr. and Mrs. Robert Taber opened their annual engagement 14 in Romola to a good-sized audience, despite strong counter-attractions, and scored an emphatic success. The production was handsomely mounted, and was a succession of artistic effects from the beginning to the end. Mrs. Taber was seen to marked advantage as Romola, a part her gracious personality is admirably adapted to. Robert Taber was unusually effective as Tito Melema. The support was excellent. G. W. Anson was especially good as Baldassare. Bassett Roe as Bardo Bardi and Savonarola contributed largely to the enjoyment of the performance. Alice Parks was happily cast as Tessa, and Henry Doughty gave a pleasing personation of Di Cosimo. The Frigida of Mrs. Sol Smith also deserves mention. Much Ado About Nothing, Romeo and Juliet, and As You Like It filled out the week.

At the Bijou Opera House the sparkling comedy, Town Topics, was given week of 13, opening to the capacity of the house. The co. is a decidedly clever one, embracing as it does such well-known entertainers as John Queen, W. H. Mack, Phil Ott, Nellie Bennett, and Beatrice Norman, all of whom were at their best in their respective roles. Charley's Aunt week of 20.

Buffalo Bill's Wild West Show gave four performances 14, 15 to very large audiences, notwithstanding the inclement weather. The novel bill presented provoked frequent and enthusiastic applause.

Genial John T. McCaddon, erstwhile manager of Kohl and Middleton's Museum and the old People's Theatre, of this city, but now on the staff of Buffalo Bill, renewed many old acquaintanceships 14, 15.

Sanford Dodge, an amotious young actor of this city, will open a thirty weeks' starring tour in the legitimate Oct. 7. The co., which is not yet filled, will include Claude and Victor Soares, J. Rufus Hill, Lester Boynton, Jay Nelson, and Jennie Diley.

F. C. CAMPBELL.

ST. PAUL.

Business has been very promising at the Metropolitan and the Grand during the past two weeks. At the Metropolitan Otis Skinner did a large business during the past week. Mr. Skinner's Hamlet, Shylock, Romeo and Claude Melnotte were admirable impersonations and met with well merited recognition. Frederick Mosley is a thoroughly good actor and did excellent work in the roles of Petruchio, Mercutio, Bassanio, and the Ghost in Hamlet. Maud Durbin and Sarah Truax finely sustained their respective roles and met with noticeable favor. Jules Grau's Comic Opera co. 16-20. Julia Marlowe-Taber co. 21-26.

At Litt's Grand Opera House a clever co. under the management of Julius Cahn, presented Charley's Aunt 13-19 to full houses, and the audiences heartily enjoyed the performance. John Daly Murphy was decidedly good in the title role, playing the part in a manner that completely won the favor of the audience. Harry Lillford, as Stephen Spettigue; O. E. Hallam, as Sir Francis Chesney; Arthur Lay, as Jack Chesney; John Lancaster, as Charles Wykham, deserve mention. Ethel Blande, Rose Hubbard, Margaret Mayo, and Grace George were excellent in their respective parts. Hoyt's A Midnight Bell co. 20-26.

Buffalo Bill's Wild West Show is handsomely billed for 16, 17, and will draw a large attendance.

Manager J. M. Howard, of Charley's Aunt co., has joined the army of cyclists, and can be seen sailing along the Boulevard in good style.

Mabel Strickland, a favorite member of the John Stapleton stock co. last season, won the admiration of St. Paul theatregoers by her very clever and charming impersonations of ingenue parts during her engagement in this city. Miss Strickland's many friends are pleased to learn that she will be enrolled in Augustin Daly's co. this season.

Genial J. M. McNamara, business manager of Charley's Aunt co., is a hustler, and can be seen chasing up the bill-posters on his wheel in a lively manner.

Will M. Hull, the wide-awake representative of the Julia Marlowe-Taber co., is in town, busy in the interest of the co. GEORGE H. COLGRAVE.

PROVIDENCE.

This week finds all our play-houses open and doing very good business. The Providence Opera House was the last to fall into line and opened 17 with De Wolf Hopper in El Capitan.

B. F. Keith's Vaudeville co. closed a most successful week's engagement at Keith's Opera House 12, and played to the capacity of the house each evening. The daily matinees were large, and Manager Pynes tells me it was the best opening week in the history of the house. The Fatal Card was the first dramatic attraction of the season, and opened 14 for a week to a large and demonstrative audience. It is a strong and interesting drama and was presented by a good co. Charles Stedman gave an excellent impersonation of George Forrester, afterwards Marrabie. He was perfectly natural throughout, and his work was at all times pleasing. Frederick Julian played Jim Dixon artistically, and Walter Howe was fairly successful in the role of Gerald Austin. Richard C. Bennett, Annie Vislaire, and Edith Julian were very clever in the comedy parts, and W. H. Turner, Belle Gilbert, and Caroline Cooke sustained their parts well. The play was admirably staged. Professor Lovenberg and his orchestra rendered a number of choice musical selections between the acts, which, with the interesting drama, made the evening's enjoyment complete in every detail. Business very large all the week. A Temperance Town 21-26.

Iola Pomeroy began her second week's engagement at Lothrop's Opera House 14 and presented Little Hurricane to a large audience. There is little plot to the play, but being especially written for her she has splendid opportunities to display her talents and introduce new and up-to-date specialties. The bill was changed 17-19, when Trilo was given with the star in the title role. During the performance specialties were furnished by Miss Pomeroy, Lillian Stewart, and Dan Burke. William Frederics, Henry Fields, Dan Burke, Fannie Newhall, Lillian Stewart and Stella Keane were in the supporting co. Business good. May Smith Robbins in Little Trixie 21-26.

De Wolf Hopper and his merry co. opened the season at the Providence 17, and presented for the first time in this city Sousa and Klein's opera, El Capitan, to a large and delighted audience. The opera was of the pleasing kind, and especially so from the fact that Hopper was in it, and he knows how to entertain to the queen's taste. It was lavishly staged, having rich costumes and beautiful scenery. On Friday evening, 18, the Mystic Shriners of the city attended the performance in full regalia and occupied seats in a body in the parquet. After the performance they were entertained by the Comedian and Brother Shriner in the Narragansett Hotel parlors. Business for the week very large. May Irwin in The Widow Jones 21-26.

James C. McCabe, of this city, formerly with The Bostonians, is this season musical director for Pete Dailey.

Among the advance men in town during the week were Ramsay Morris, of The Widow Jones co.; Walter Turner, of A Temperance Town, and Walter C. Mack, of the Little Trixie co.

N. S. Wood in Out in the Streets follows May Smith Robbins at Lothrop's Opera House for the week of Oct. 3.

De Wolf Hopper's opening in El Capitan at the Providence Opera House 17 was much larger than expected. In fact, the theatre was packed, and the enthusiasm was such as is seldom seen here. The comedian and his pretty wife, Edna Wallace, and the other members of the co. were recalled several times. The second act brought forth storms of applause from the audience, who would not cease up until Mr. Hopper came before the curtain and made one of those witty speeches. He thanked the audience for the kindly reception given, and said while he had always been well received in Providence, the ovation given him this time eclipsed all others. In conclusion he said: "Time is waxing late, there is another act yet, and the men who keep their places of business open at this time are waiting, so I will again thank you kindly."

The new drop curtain at the Providence Opera House was used for the first time 17, and is very beautiful. It represents the cliffs at the seashore, with an old mariner pointing out sights of interest through a glass to several people who have gathered on the cliffs. The colors are well blended, and it is especially gratifying to patrons of the house to see the old drop replaced by a new one. HOWARD C. RIPLEY.

DETROIT.

Those who attend the Lyceum week of 13-19 have the privilege of enjoying the whimsicalities and amusing nonsense of Lord Percy and Baron Harold, whom all the world knows as "Happy" Ward and Harry Vokes, without whom it is doubtful if we could have A Run on the Bank, and if we didn't have it, and didn't have abiding within us the spirit which instigates, tolerates, and enjoys unbridled fun, which acts as a leavener in the mass, what a humdrum old sphere it would be. Had a stiff-necked, hird-hearted old cynic stepped into our Lyceum Sunday evening and saw the seats occupied from pit to gallery, and the theatre so crowded that "standing room only" would be a falsehood—all intensely enjoying what is simply unadulterated nonsense—he might be guilty of muttering that thread worn speech: "What fools these mortals be," but we think our genial American poet gave us one of his truest aphorisms in "A little nonsense now and then is relished by the wisest men," and if he had not put the word "little" in we might have thought he had some such play as A Run on the Bank in mind when writing it. As seen this week in Detroit, this piece is thoroughly up-to-date in all its lines, nothing antique about any feature connected with it, even the jokes are new and spicy. Ward and Vokes have some good talent with them this year, and find their ablest support in such members of the co. as Tony Williams, Charles A. Mason, Charles Guyer, Joe Kelly, Gus Meehan, Cyrus Riddell, T. Wilmot Ecker, Emma Francis, Nellie Daly, Gilbertie Learock, Emma Berg, and others. The White Crook opens 29.

At the Empire Theatre the stock co. gave their first representation of A Messenger from Jarvis Section on Sunday afternoon 13 to a big house, which was duplicated at the evening performance, and the business is continuing good throughout the week. Probably Jennie Yeamans, who heads the vaudeville programme for the week, is mostly responsible for the good business that is being done. She is always a big drawing card, and rightly too, for in her own especial line of variety work she has few, if any, equals. She is giving us interesting exhibitions of her versatility, and is being hugely enjoyed. However, with all her ability, she does not entirely overshadow the really commendable work that is being done by the members of the stock co. in the piece which is on. Louis Mabb switched off from the leading position this week to do a bit of character work in the role of Simon Briggs, and Joseph Walsh is taking the part of Dan'l Bartlett. May Hosmer is seen as Clip. They are all doing good work, and we are commencing to think there is a very good co. in evidence at the Empire. Jennie Yeamans is being assisted in the vaudeville part by Lizzie and Vinnie Daly, and by Emmonds, Emerson and Emmonds in a comedy sketch.

The Elite Vaudeville co., under the management of James Thornton, is the current attraction at Whitney's, where it opened 13. The co. certainly offer a very diversified bill, and much of the singing, dancing and sketch work is good. Some of the names which appear on the programme are Smith O'Brien, Harry Wright, Prince Flotow, Carrie Dunn, Harry Le Claire, William and Ida Morelos and their dog "Boo," and many others who contribute to the general entertainment fund. Next week, Uncle Tom's Cabin will hold forth at Whitney's.

The Capitol Square was open last week as was announced, but is closed this week, and the regular opening announced for 20, when Jolly Old Chums will be put on the boards.

The Detroit will also fall into line next week as a regular, and The Old Homestead will be the attraction, opening 21.

William Barry and his co., seen in The Rising Generation at the Lyceum last week, jumped from Detroit down to St. Louis, and as a result of their being due in the latter city on Sunday, 13, they were obliged to forego their Saurday evening performance at the Lyceum.

Hugh Chilvers, who has at least two things to his credit—being a Detroiter and a splendid singer—has signed with Della Fox's co. for this season.

George Goodale gave a column of exceedingly interesting reminiscences in the September issue of the *Detroit Free Press*, from which we take the liberty of culling a few notes. As an excuse for falling into the Bellamy mood, Mr. Goodale recalls the fact that twenty-one years ago—Sept. 13, 1875—C. J. Whitney's Grand Opera House in Detroit was opened. Not a vestige of the old house remains, and the site it occupied now forms part of the ground taken up by our new post-office. Mr. Goodale says that opening so many years ago was a grand affair, and that he ought to know, because he was there, and he gives us a peep at the shifting scenes in the lives of some of the actors who took part in that famous occasion. Thomas W. Davy was manager of the theatre. Mr. Davy died in 1879. Furbush's Fifth Avenue Combination opened the house, and the play was Dion Boucicalt's comedy, London Assurance. Those of the dramatic corps of the evening who have made their final exit from the world's stage are B. C. Porter, who was murdered by a Texas desperado, George Ryer, M. W. Laffingwell, G. V. Ryder, Amelia Harris, Lizzie Maddern, and Maggie Newton. Some of them have taken up with different avocations: George C. Boniface, who is living in California, where he is teaching the art of acting; Frank Evans, who is cashier in a Broadway cafe; George W. Farren acts as agent; Frank W. Sanger is now a rich metropolitan manager and in control of Madison Square Garden. Those of them who are still acting are Harry Hawk, who played with James Connor Roach in this city last season; Jerry Lant, who is still to the fore in modest parts; Dollie Pike, who played in Detroit two years ago, and Marie Stella, a daughter of George C. Boniface, is yet on the stage. Charles E. Purdum, who was proprietor of the co., fell into evil ways, and died about fifteen years ago. At the time of this opening of Whitney's he was the husband of Georgie Langley, who was in the cast, and who is now living in retirement in a Connecticut town. R. E. Stevens, who was business manager of the organization, is still in active service in theatrical management. Ida Lewis, Lizzie Frazier and Mary Grath are three who took part on that occasion, whom Mr. Goodale is unable to place, not knowing whether they are living or dead. KIMBAL.

ATLANTA.

The season has opened well, and so far business has been better at this time of the year than heretofore.

This week Joseph Hart in A Gay Old Boy at Henry Greenwall's New Lyceum was the attraction, and from a pecuniary point of view the engagement was most satisfactory to both the house and the attraction. This will be followed by the Brothers Byrnes in 8 bells, which has never appeared here.

I am informed that the New Imperial, which was not opened this season, has secured a thoroughly up-to-date manager, and that the house will shortly be opened with Sam T. Jack's extravaganza. The theatre is in splendid condition, and has a strikingly good location for vaudeville entertainment, and with proper management should prove a money-maker.

Al Field's Minstrels is to appear 16, 17, giving three performances.

The Casino, a pretty little theatre that flourished during the Exposition, has been converted into a laundry.

Earnest Looney, the genial treasurer of the New Lyceum, is elated over having secured an unexcelled street car service to that theatre. The Atlanta and West Point Railroad has put on a special train to be known as a theatre train for suburbanites.

The managers of the several theatres here appeared before the county commissioners to ask that a reduction in license be granted. It was decided to assess all theatres the sum of 50 cents for each performance, a sworn statement to be required from each theatre. One manager stated that the present license was too high and that it was only before there was opposition that there was money in theatres in Atlanta. This appeared to have much weight with the commissioners and was very largely responsible for the reduction.

Herbert Mathews has not been in these parts since he committed matrimony. His friends are hoping he will bring his opera co. this way. ALF. FOWLER.

CHARLESTON.

The theatrical season at the Academy of Music was auspiciously opened 9 with Jim the Penman as the initial attraction. Manager Sonta, having secured the services of Frank Bangs, Marie Edith Rice and a strong cast, is justified in expecting a good measure of success from the revival of this starring play.

Vale's Twelve Temptations, served up by the same co. that tempted the Academy's patrons towards the close of last season drew a good house 10. Manager Vale's countenance was missed by his Charleston friends on this occasion. He is now in Atlantic City recuperating from a spell of sickness, but expects to join the co. in New Orleans.

The New 8 Bells, with the Byrne Brothers and a whole string of acrobatic specialties, kept things very lively at the Academy 12, 13, and matinee, averaging fair business. The co. throw lots of ginger into their work and the jokes, to use a gallery phrase, "have no whiskers." Bert Coote in the Other Man's Wife 16; Joseph Hart 17; Field's Minstrels 21.

The city was lively with theatrical people last week. The following managers were here, and effectually papered the town: George Field in behalf of his genial and popular brother, Al G. Field; D. F. Benning, in advance of Joseph Hart; E. C. White, representing Bert Coote, and H. A. Mann, ahead of the Forepaugh-Sells Circus, which will exhibit here 16.

Professor William Ortmann, orchestral leader at the Academy of Music, and one of the finest virtuosos in the South, having gone to Germany for a two years' course on the violin, his place has been taken by Professor Ernest Garratt, of New York. Under the direction of Professor Garratt the orchestra has been reorganized, and its repertoire extended, to the edification of Manager Keogh's patrons. R. M. SOLOMON.

MILWAUKEE.

After a week of extraordinary advertising resulting from the refusal of Duncan B. Harrison to play A Midnight Bell at the Bijou, which was finally settled by Manager Litt guaranteeing a certainty on the week, "the performance took place as advertised," and the S. R. O. sign has been out each night. Digby Bell as The Deacon demonstrates his ability as a comedian and developes every bit of merit there is in this quaint character. Ed Redway keeps the audience in a state of perpetual laughter as the mischievous country boy, and Laura Joyce Bell contributes an excellent bit of character work as the old maid. The other members of the co. are competent and the musical numbers rendered by the quartette were liberally applauded. A Woman in Black 20-26.

Our Boys has been produced by the Academy Stock co. during the present week in a very creditable manner, and the conscientious work of James R. Nelson, Gus C. Weinberg, and Meredith Perry is responsible to a great extent for the success of the dramatic productions at this house. The vaudeville part of the pro-

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gramme consists of Vernona Jarbeau in character songs, Gertie Cochrane, whose feats of memory are most wonderful, and Arthur Rigby in a singing and talking act.

The Davidson has been dark during the week, but will present Sol Smith Russell 21-26 in a new comedy by Martha Morton, entitled A Bachelor's Romance.

George A. Kingsbury is here this week in advance of A Woman in Black. E. T. McDONALD.

DENVER.

The formation of the Theatrical Managers' Association, of Denver, last week, has been the breeziest topic of conversation in theatrical circles lately. This Association includes, at the present writing, the Broadway Theatre, Manhattan Beach, the Tabor Grand Opera House and the Orpheum Theatre, and its officers are W. H. Bush (Manager Broadway Theatre), President; R. L. Griffin (Manager Manhattan Beach), Vice-President; G. K. Beede (Manager Orpheum Theatre), Secretary; and Peter McCourt (Manager Tabor Grand Opera House), Treasurer. One of the leading members of the Association, when asked what its objects were, replied: 'To reduce what are considered useless expenditures and to overcome in a measure the past domination of theatrical employes. It is an undertaking, upon the part of the managers of Denver, to make their business profitable to themselves instead of solely to their employes and to the public; in other words, it is a friendly agreement to hereafter work together instead of fighting one another, as the managers have heretofore done. Its main articles of faith are a common agreement as to kind and amount of lithographs and stands; number of musicians and stage hands to be employed and the number of passes to be issued, and any and all other matters that may be a benefit to the Association."

On the side, I understand that instead of the local newspapers receiving from each of theatres forty-two passes per week, in return for reading notices, as has heretofore been the custom, managers of the association will allow passes only to the owners and critics of the newspapers, and the newspapers in turn will in all probability "get back" at the theatres by charging them for everything that appears in the papers, except the opening criticisms. The Managers' Association also contemplates, I believe, getting along with a smaller number of both musicians and stage hands than the unions of Denver have heretofore demanded. Various opinions are advanced, pro and con, as to the outcome of what, to say the least, is a radical change in the manner of conducting amusement matters in Denver.

The Tabor Grand Opera House reopened 7 with Charles Frohman's Empire Theatre stock co., who presented A. W. Pinero's play, The Benefit of the Doubt. The opening, which was characterized by a good-sized, typical, first-night audience, was a brilliant and auspicious one. The well known artists who interpret the play are all Denver favorites, and the present production has been characterized by the thoroughly magnetic, conscientious, and artistic acting of William Faversham; the quiet intensity and fine delicacy of treatment that always distinguishes the work of Viola Allen, the capital character impersonation of J. E. Dodson, and the splendidly conceived and finely acted portrayal of Ida Conquest as the jealous wife. Subsidiary to the main characters, but none the less well played, were those handled by Robert Edeson, W. H. Crampton, Thomas Whiffen, and Ferdinand Gottschalk.

During its engagement here the Empire co. will also play Clyde Fitch's new adaptation, Bohemia, and R. C. Carton's Liberty Hall, and it is possible that it will also terminate its engagement with a special performance of The Masqueraders, there having been quite a number of requests of that play.

Gus Heege follows the Empire co. at the Tabor, presenting A Venuine Ventleman, while he in turn is followed by Chauncey Olcott.

The co. at Manhattan Beech this week has been presenting Charles Fawcett and W. C. Bellows's farcical play, billed for the present production as Her First Offense.

The play, while undeniably funny, has not enough material to make an enjoyable evening's entertainment, although it is exceedingly good for about an act and a half. The very excellent Manhattan co., which has been playing throughout the season in somewhat heavier plays, has utilized the present production as a kind of "vacation" vehicle, for they do not handle it in that artistic manner we have learned to expect from the Manhattan Players. They burlesque their parts, and, finding the complications of the play to be a trifle more amusing than the audience, they get to laughing at one another on the stage, something not to be commended. Notable exceptions have been the portrayal by George R. Edison and Robert E. Bell, which are to be praised both for excellent make-up and characterization.

The bill at Manhattan week commencing 14, which will be the last of the season, is Turned Up.

John Burgreen, the property man at Manhattan, was badly injured through a piano falling upon his foot and crushing it, last week.

Wallace Bruce, of the Manhattan co., goes with Shaft 2 next season

This week Denverites have the pleasure of seeing Geo ge R. Edeson in the stock co. at Manhattan, and his son, Robert Edeson, in the Empire Stock co. at the Tabor.

James Neill, Annie Blancke, and Sara Stafford, of the Manhattan co., left town 6 for New York city. Mr. Neill, I am glad to say, finds the slight trouble with his voice that necessitated his resting from active stage duties several weeks has entirely disappeared. He continued his duties as stage director up to the day of his departure. Mr. Neill will remain two weeks in New York city, and then a short time with his people in Georgia. The fact that this was his fourth season demonstrates that Mr. Neill has a strong hold upon the Denver public, who regret his departure and wish him the success the coming season that he cordially deserves. Annie Blancke, who has been ill for the past six weeks, is now on the steady road to recovery, and is feeling better than she has at any time this Summer She will rest for a few weeks until she has entirely recovered her strength; and will then rejoin James J. Corbett in A Naval Cadet. Sara Stafford, who accompanies Mr. Neill and Miss Blancke, goes to New York to seek an engagement.

The Broadway Theatre reopens 21, the Henderson Opera co. being the attraction.

The Lyceum opened 14 and there will be entertainments every night during the week under the auspices of the Chamber of Commerce, the proceeds to be devoted to the purchase of silver literature. Band concerts, drama performances, and elocutionary entertainments are among the features announced, there being a nightly change of bill.

At Elitch's Gardens, week commencing 7, the stock co. gave a good performance of The Lost Paradise, which proved an especially strong attraction upon Labor Day, when the theatre was crowded at both performances. Walter Edwards, in the leading role of the factory superintendent, renewed the fine impression he made at the time of his former performance of this role earlier in the season. It is in such heroic roles as these that Mr. Edwards is at his best. Marguerite Fealey, as Margaret Nolton, was surprisingly good. Miss Fealey has lacked opportunities during the earlier part of the season, and I am glad to note that, having one, she utilized it to excellent advantage. That fine young actor, Hugh Ward, made an entirely satisfactory Bob Appleton.

This is the last week of the stock co.'s season at Elitch's. Commencing 14 Charles Schilling's Minstrels will hold the boards in the theatre for a week, and the season will terminate 20, when Charlie Goodyear will take what promises to be a rousing benefit.

F. E. CARSTARPHEN.

BUFFALO.

Thoroughbred was the attraction at the Star Theatre 14-16. Thomas Q. Seabrooke made a hit. The co. was thoroughly good, and played to good business during its brief engagement. In the cast were Maggie Holcomb Fisher, Isabel Evesson, Edgar L. Davenport, William Norris, and H. M. Pitt. Robert Downing 21-24, supported by Eugenia Blair and a capable co. He will be seen in Putnam, a Son of the Revolution, and in Search of Happiness. Lillian Russell 25, 26.

Donnelly and Girard in The Rainmakers played a single engagement at Music Hall 15. The performance was well attended, and the two capable comedians were accorded a warm welcome.

Hanlon Brothers' Superba played to the capacity of the Lyceum Theatre week of 14. This great spectacular production is even better than last season. Frances Hartley as Superba; William Schrobe as Pierrot, and Blanche Seymour as Mora were especially good. Miss Seymour is a Buffalo girl, and was warmly received by her hosts of friends in this city. Her specialty in the second act was as dainty a bit of dancing as is ever seen. The Prodigal Father will be at the Lyceum week of 21. MARIAN DE FOREST.

CORRESPONDENCE.

ALABAMA.

EUFAULA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Dixie Land 9 to fair house, performance medium.

TUSCALOOSA.—ITEM: Mr. and Mrs. H. Guy Woodward, of Woodward-Warren Co., spent Sunday here with Mrs. Woodward's parents.

MOBILE.—THEATRE (J. Tannenbaum, manager): Frederick Bryton in Forgiven 11 to a large and appreciative audience. Pauline Baxter, a charming actress, rendered able support. Dixie Land, with McIntyre and Heath as exponents, drew good audience matinee and night 12. Lost Paradise 14 got lost in New Orleans and so failed to materialize. Jim the Penman 17; The Twelve Temptations 18, 19.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): D. A. Bostas co. presented Jim the Penman to fair audience. The Other Man's Wife 21.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Dark week of 7. Ringling Brothers' Circus 21.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark week ending 12. Steve Brodie 28.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager): Steve Brodie in On the Bowery 23; Madame Sans-Gêne 28; Sam T. Shaw in repertoire 5-12.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., managers): Madam Sans-Gêne with Kathryn Kidder in leading role 21. ==OAKLAND THEATRE (F. W. Bacon, manager): Kennedy the hypnotist, preceded by the Bacon co. in comedy, Open Gate, to very large business week of 7. Coming: William Roberts and Olive Martin in The Iron King.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Gay Parisians closed a fairly successful engagement 9, leaving the house dark until the Heinrich Opera co. week of 14. On the Bowery 24-26; Sans-Gêne 29-Oct. 3. ==BURBANK THEATRE (Edward Malim, manager): Leonard Grever and co. in Cad the Tomboy drew fairly week ending 13. Wolves of New York 11.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): American Girls co. opens the house 18; Gus Heege 25 in A Venuine Ventleman. ==ITEM: The Sutton Uncle Tom's Cabin, under canvas, was here last week to poor business. Among the prominent people in the profession lithographed with this superb attraction were Minnie Maddern Fiske, Thomas Keene, James O'Neill, Rose Coghlan, and others.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): House dark week 6-13. Season opens with Chauncey Olcott in Mavourneen 16. ==CITY HALL (P. Mack, lessee): W. Chatterton and co. played Face to Face 12, 13 to fair houses; performance good. A Legal Document 19, 20.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): House dark 14-19. Si Perkins 22.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Chauncey Olcott in Mavourneen 14, and The Irish Artist 15. Schilling's Minstrels Oct. 3; The Defaulter 16; A Bowery Girl 20. ==TIVOLI THEATRE (E. C. Rice, manager): The American Girl co. 14-16.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark 6-12.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): The resul of the engagement of Excelsior, Jr., for the week of 7 was most gratifying, the gross receipts amounting to $6300. Artistically, the success of the burlesque was pronounced, the principal characters being in such capable hands as Fay Templeton, Joe Ott, Seymour Hess, Arthur Dunn, Yvette Violette and D. L. Don; the latter, assisted by the Friar quartette, was extremely funny. David Abrahams made a great hit in an original character of his creation, in which he impersonated a St Bernard dog true to nature. Peter F. Dailey presented his new play, A Good Thing, to a large audience 13. It is a farce by John J. McNally, and gives the star abuncant opportunity for displaying his quaint comedy lines. James T. Kelly and Flora Irwin are his chief supporters and add materially to the success of the play. A Temperance Town 16, with George Richards and Eugene Canfield of the original caste, duplicated the success they made with the play when it was first produced and delighted a large audience. The supporting co. was the best seen here in this amusing comedy. Merry World 17; Girl I Left Behind Me 18. ==HARTFORD OPERA HOUSE (Jennings and Graves, managers): A new melodrama, entitled A Lion's Heart, interested a large audience 11. Carl Haswin and Robert Payton Gibbs enact the principal roles in a conscientious manner, and show careful study of their parts. The Burglar 12 was successfully presented to good business, Donald Robertson and Brandon Douglass, supported by a capable co., presented The Man in the Iron Mask 14, which received hearty approval of the local critics. The play is replete with strong scenic effects and climaxes. Side Tracked 16; The Dazzler 17, 19. ==ITEMS: E. E. Rice ran up to witness a performance of Excelsior, Jr., and expressed himself as much pleased with the co., and had no suggestion to offer for the betterment of the burlesque. Richard A. Reed, formerly of this city, at at present proprietor of Taylor's Hotel, Jersey City, and the Bartholdi, of Madison Square, is also the proprietor of A Temperance Town, having purchased the play from Messrs. Hoyt and McKee. Mr. Reed possesses rare business ability, as evinced from the numerous enterprises of which he is at the managerial helm. He is ably assisted in the press work of his theatrical interest by Major George Sherman of Jersey City.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Evans and Hoey, in A Parlor Match, is the opening attraction. ==GRAND OPERA HOUSE (G. B. Bunnell, manager): Daniel Sully and his excellent co., in The Millionaire, did a very prosperous business 10-12, and proved highly satisfactory. The Robinson Opera co. with an abbreviated cast, gave Olivette to small house; 13 Merry World; 14-15 Peter F. Dailey. ==ITEMS: Manager Bunnell, assisted by his able helpers, Van Buren and Morton, gave a banquet 13 to the local press and representatives of the local papers. After being shown over the beautifully redecorated house, Mr. Bunnell called the attention of the party to a handsome new asbestos curtain from the brush of Richard Marston, of Palmer's Theatre. Suddenly, at the sound of a bell, up went the curtain and displayed the prettily arranged tables, groaning under the weight of good things which Manager Bunnell's liberality had provided. During the course of the dinner, speeches were made by everyone present, and nothing but praise was showered upon our energetic manager. One of the greatest improvements to the house is the furnishing of the balcony foyer into a handsome room for the ladies. Rich new carpets over the entire house, and new boilers have been put in for heating purposes. The house, in its present appearance, little looks like the immense barn it was when Mr. Bunnell assumed the management of it, a few years ago. He has kept his word when he said: "We cannot do everything at once, but we intend to do a little at a time until the Hyperion Theatre is second to none."

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Stetson's Big Uncle Tom's Cabin co. drew a full house 11. Rice's Excelsior, Jr., at advanced prices 15 to S. R. O. The cast included Fay Templeton and several other stars, a handsome costumed chorus, and excellent stage settings. It met the expectations of the audience in every particular. Temperance Town 18; Robert Hilliard 25; White Opera co. 28 week.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Carl Haswin, supported by a good co., presented A Lion's Heart 10 to a large audience. In the Heart of the Storm attracted a good audience 12. Willard Lee, as Paul Hudson won, much applause. The scenic effects were excellent. An enthusiastic audience, which crowded the theater, applauded Rice's Excelsior, Jr., 14. The co. is one of the strongest and most complete burlesque cos. ever seen here. A fair-sized audience enjoyed A Temperance Town by a good co. 15. Donald Robertson and Brandon Douglass in The Man in the Iron Mask 17; Merry World 18; Girl I Left Behind Me 19.

BRIDGEPORT.—NEW AUDITORIUM (Mary E. Hawes, manager): The Widow Bedott 11, 12 for 3 performances. Robinson Opera co. 15-17 in repertoire; small in numbers but of excellent voice, are the players, except Charles Mack, whose voice needs tuning. There is small comedy talent in the personnel, but the members are exceedingly well sung. Side-Tracked 18-19. ==PARK CITY THEATRE (Parsons and Jennings, managers): Hoyt's A Temperance Town had good business 14, and was well rendered. The Merry World 19. Peter Dailey 21 in A Good Thing. ==ITEM: The litigation over the possession of the Park City Theater goes on, with the end not yet in sight. Parsons and Jennings still hold possession.

NORWICH. BROADWAY THEATRE (Ira W. Jackson, manager): Morrison's Faust was given 9 to rather a light house. The scenery and electrical effects were elaborate, but the co. rather mediocre. Keller drew a large and fashionable audience 10, who were amazed and delighted by the clever magician's tricks. A number of new and startling illusions were produced, and the old tricks were given with Keller's usual dexterous skill. Rice's Excelsior, Jr., 16. A Temperance Town 19, and Waite's Opera co., from which much is expected, week of 21. ==ITEMS: Manager John Byrnes has been at home for a few days, and reports his two 8 Bells cos. as being successfully launched for the season, and business good, although somewhat effected by the hard times. Fanny Bloodgood has been visiting her mother in town for a short time. Miss Bloodgood, who was born and brought up in Norwich, has many friends here.

DERBY.—STERLING OPERA HOUSE (J. L. Unger' manager): Side-Tracked to a fine house 14.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Little Trixie 18.

MIDDLETOWN.—THE MCDONOUGH (J. C. Southmayd, manager): The season opened 14 with The Burglar co. to good business. Side Tracked 17; Peck's Bad Boy 24; Gay New Yorkers 29, 30.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): May Smith Robbins co. in Little Trixie 19 to fair business.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): House dark 10-22; Peter F. Dailey in A Good Thing 23

WINSTED.—OPERA HOUSE J. E. Spaulding, manager): The Burglar 10 to a poor business; performance fair. Our American Cousin 15 to a fair audience; co. not up to the standard. Man in the Iron Mask 19; After Dark 25; Pair of Jacks 30.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Our American Cousin 16, good-sized and appreciative audience; Man in the Iron Mask 18.

DANBURY.—TAYLOR'S OPERA HOUSE (T. A. Sheat, manager): Our American Cousin 17; fair performance, fair house. Peter Dailey in A Good Thing 22.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): In the Heart of the Storm to fair house 11. Richards and Canfield gave a fair production of A Temperance Town 17 to good house. Merry World 21; Herrmann the Great 26. ==OPERA HOUSE (John Hanna, manager): House opens 19 with Wood Sisters Burlesque co.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): House dark 16-23. Coming: William A. Brady's New After Dark 21.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Cosgrove and Grant's Dazzler packed the house 15. Lewis Morrison's Faust 23; James A. Riley 28.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Limited Mail came 10 to packed house. Margaret Fuller appeared 14, 15; fair business. Wang 16 to S. R. O. Mr. and Mrs. Grandin 21; Gus Hill's Vanity Fair 22. ==BIJOU (John Simon, manager): Daniel A. Kelly 21-23; Big City Girls 24-26; The White Crook Oct. 1-3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): McIntyre and Heath's Dixie Land 11 to average house. Frederick Bryton in Forgiven 12 was well received by a very appreciative audience. Vale's Twelve Temptations 17.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): Frederick Bryton and a good co. in Forgiven 7, to a small but appreciative audience, Pauline Baxter and L. J. Loring gave excellent support; Jim the Penman, with F. C. Bangs and an evenly balanced co., including Harrington Reynolds and Marie Edith Rice, pleased a large and fashionable audience 10; performance excellent. Vale's Twelve Temptations 11, 12 to satisfactory business; mechanical and scenic effects superb; Al G. Field Minstrels 22, Fred Ward Oct. 2, Rob Roy 3.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): House dark week of 14; Jim the Penman, booked for 15, did not appear.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending 12; Joseph Callahan in Faust 17; Shenandoah Valley Oct. 2.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Bros., managers): Jim the Penman opened the house 15 The Other Man's Wife 23; Field's Minstrels 26, the Graham Opera Co 28.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): Jim the Penman 14; good performance. The acting of Miss Rice, F. C. Bangs, and Edward Emory was excellent. The Other Man's Wife 19.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, manager): Bristol's Horse Show opened the season 7 8 and matinee to fair houses; performance very satisfactory. Orris Ober co. in repertoire week of 14. Remenyi 22.

WALLACE.—OPERA HOUSE (Richard Daxon, manager): Callicotte Comedy co. to good business 7-12. ==ITEM: Mr. and Mrs. Edward Riley joined the co. here

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co.): Imro Lox and his Novelties 9 to fair house; neat show. A Bowery Girl 11 to a big house; splendid satisfaction. The Ensign 16; Clay Clement in The Bells 18, Uncle Josh Spruceby 19; matinee and evening. Cherry Sisters 21. ==ITEMS: The New Grand is now nearly completed and has been entirely

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remodeled, repainted, redecorated and fitted with electric light.——THE AUDITORIUM (Augustin Neuville, lessee): Mr. Neuville's own co. will open house 21. The new steel and glass awning is finished and adds to the appearance of the house.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Graham Eaton co. week of 28.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravencroft, manager): A Modern Woodman appeared 12 to fair house and good satisfaction.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): In Old Kentucky 25.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Clay Clement in New Dominion, regular Fall opening, 19. Louis James 60; Fast Mail Oct. 8; Gormans 13.——ITEMS: William Foley, one of the Broadway's popular managers, was married to Frances Curtis 10. Mr. Foley will reside at Mattoon, Ill., and manage the Opera House at that place.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, manager): House dark 6-12.

DECATUR.—POWERS'S GRAND OPERA HOUSE (J. F. Green, manager): Hoyt's A Midnight Bell came 10 and pleased a fair-sized house. Uncle Josh Spruceby 12 to a large audience and good house at night. Pulse of New York 19.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bremer, manager): The Charles Dickens Players booked for week of Aug. 29 played one night, and even so poor the manager canceled the rest of the engagement. Murray and Murphy 18 in O'Dowd's Neighbors filled the house and gave a good performance. The Ensign 20.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The regular season opened 12 with Digby Bell and Laura Joice Bell in Hoyt's A Midnight Bell to a good house. The Ensign was presented to a fair house 14 with a capable co. In Old Kentucky 24.

CLINTON.—RENNICK'S OPERA HOUSE (W. B. Cundiff, manager): Lincoln J. Carter's Fast Mail 11 to fair business.——NEW OPERA HOUSE (John B. Arthurs, manager): Coming: The Pulse of New York.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Bowery Girl 9 pleased a good top-heavy house): Roland Reed 9 in The Wrong Mr. Wright drew a large audience which appreciated Mr. Reed's success. Imro Fox 11 gave a fair performance to a moderate attendance. John Griffith in Mephisto Sept. 15; The Ensign 17.

MOLINE.—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Murray and Murphy in O'Dowd's Neighbors 12; to good business.

VIRGINIA.—TURRMAN OPERA HOUSE (J. W. Decker manager): Uncle Josh Spruchy 10 to good business. Calhoun-Trussell Concert co. 18; McCabe's Operatic Minstrels 26.——ITEM: Manager Decker of the Turreman has erected new bill boards throughout the city and is using his best efforts to make the house one of the most popular in this section.

ELGIN.—DUBOIS OPERA HOUSE (Fred. W. Jencks, manager): Lost in Egypt 12 pleased a good-sized audience. The specialties were all good, especially the Imperial Quartette. The Ensign 15 by a good co. to a fair-sized house; satisfactory performance. In Old Kentucky 22.

DIXON.—OPERA HOUSE (F. A. Truman, manager): The Stuart-Murray co. 21-23.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Dark 6-12.

GRIGGSVILLE.—IRVING HALL (John S Felmby, manager): Calhoun Trussell Concert co. 15 to a poor house on account of bad weather; performance good. Lincoln J. Carter's Fast Mail 24.

EAST ST. LOUIS.—MCCASHLAND'S OPERA HOUSE (Frank McCashland, manager): The Fast Mail 12 to light business; Callahan's Coon Hollow 13; two performances to fair business. Darkest Russia 27; Katie Emmett Oct. 6; A Booming Town 11.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): The Amet Magniscope showing life-size pictures in motion opened for one week, commencing 14.

INDIANA.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Finnegan's Courtship, a new Irish farce by George H. Emerick, was presented for the first time here 10 to a large audience. Co. kept the audience laughing through the entire three acts. The singing of the co. is above the average of farce comedy. Murray and Mack were each presented with a beautiful bouquet by the Brothers of Anderson Lodge, No. 209, B. P. O. E. Holmes and Wolford opened 16 for three nights and a matinee in The Smugglers to big business. Milk White Flag 30.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): House dark week of 7-14. Heart of Chicago 28.

KOKOMO.—OPERA HOUSE (F. O. Henderson, manager): Murray and Mack in Finnegan's Courtship to S. R. O. and gave the best of satisfaction. In Old Missouri 28.——ITEM: After the performance local lodge B. P. O. E., No. 190, held a social session and had as their guests the entire Murray and Mack co.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Pulse of New York 16. J. C. Lewis in Si Plunkard 21. A Booming Town 29.

EVANSVILLE.—GRAND (King Cobbs, manager): Primrose and West 22.——PEOPLE'S (T. J. Groves, manager): Darkest America drew a good house 13. Si Plunkard 20.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Hi Henry's Minstrels 16. Charles A. Gardner in Fatherland 18.

UNION CITY.—CADWALLADER THEATRE (C. W. Wait, manager): House dark 15-20.

HARTFORD CITY.—VAN CLEVE THEATRE (George Tait, manager): House dark 21-26. Wild Goose Chase Oct. 13.——ITEM: Manager Tait says first class attractions (especially one-night stands) are almost improcurable at present, while open time for repertoire cos. is in demand. Several new dressing-rooms will be constructed in connection with the Van Cleve in a short time.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Hennessy Leroyle in Other People's Money 15 to a good house.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Fitz and Webster in A Breezy Time opened season Aug. 31 to good business.——ITEM: Manager Bailey reports the best bookings for coming season ever seen here.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Barrel of Money 9 to poor house; good performance. Co. disbanded 10 on account of poor business.

BRAZIL.—MCGREGOR OPERA HOUSE (W. C. Shultz, manager). Pulse of New York 17.——ITEM: The house has changed management. The new manager has booked some first-class attractions.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Hi Henry's Minstrels opened the season here to large business 12. The performance was very good with the exception of the singing, which was wotully deficient. The co can certainly boast of two most excellent comedians, Arthur Deming and Charles Kenna. The buck dancing of Woody Van and acrobatic work of the Albions, were liberally applauded. Carrie Lamont and Chris Bruno, supported by a capable co., presented Pulse of New York 14. The audience, though not large, was highly appreciative and the performance seemed to give entire satisfaction. Carrie Lamont is a clever little actress and seemed to be especially fitted for the several characters she assumes. Chris Bruno is happily cast as Sammy Snapper. The Private Secretary 16.——ITEMS: Joseph Van Dusen, agent of The Private Secretary, was here last week billing his attraction.—Madge Maitland, of Pulse of New York co., closed with that co here.—Albert Waters returned from New Orleans 10 and again became a member of Manager Cline's forces.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): Edwin Travers in The Private Secretary opened the season 7 to a fair house; good performance and several new catchy musical features were introduced.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): House dark 9-19.

LOGANSPORT.—DOLAN'S (William Dolan, manager): Murray and Mack opened the season 12 to good business and gave a good performance.

NEW HARMONY.—THRALL'S OPERA HOUSE (Al Gilbert, manager): Professor Reisretter in Pupil's Recital 19. Emma Warren co. 21-26 in repertoire.

TERRE HAUTE.—HARRISON PARK CASINO (James B Dickson, manager): Murray and Mack in Finnegan's Ball gave a bright, lively performance 13 to large audience. Wills and Hastings's Roof Garden Vaudeville co. 14-16 to fair business.——ITEMS: All contemplated deals to rebuild the Naylor Opera House or build a new theatre here have been abandoned and Terre Haute will have no place of amusement this Winter.—Harrison Park Casino will close in October.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Katie Emmett 25.

CRAWFORDSVILLE.—MUSIC HALL (Townley and Thomas, managers): Hi Henry's Minstrels gave a good performance to big business 15. Clay Clement in The Bells 26.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Holmes and Wolford co week of 7 played to good business and gave fair satisfaction. A Booming Town booked for 21 canceled on short notice. Other People's Money 28.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): The Tornado opened this new house 5 to $350; performance well received. Hi Henry's Minstrels to good house 14. Other People's Money Oct. 1.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Grau Opera co. closed their 7-12 engagement to good business. Shiller Opera co. 15, 16; Imro Fox Novelty co. 17.——GRAND OPERA HOUSE (William Foster, manager): Merritt and Davis's McSorley's Twins closed a very successful Fair week engagement 12. The performance made a decided hit, and the work of the Geisha Sisters was especially applauded. Fabio Romani followed with fair business 14. Grace Hunter received hearty encores on her beautiful serpentine and fire dance. Coming: Side Tracked, and The Ensign.——ITEMS: Robert Litt, formerly with the Lost, Strayed or Stolen co., joined the Grau Opera co. here 12.—Before leaving Managers Merritt and Davis presented a number of their friends with a season ticket for McSorley's Twins.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Lincoln J. Carter's The Defaulter 12; moderate house. Shiller Opera Comique co. in Bells of Corneville 14; business good. Otis Thayer as Gaspard, John McWade as Henri, and Beatrice McKenzie as Germaine, deserve special mention. Imro Fox gave one of his remarkable exhibitions of legerdemain 14. He is ably assisted by Proto and Clivette. The Morgan Gibney stock co. 21—three nights. The Ensign 24.——ITEM: Manager Henderson and wife returned 14 from an extended Mississippi River trip.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Imro Fox 12 in an excellent programme of magic and novelties to light business. A stormy night militated against this attraction. Clay Clement in The Bells 14; fair house only. Mr. Clement's Mathias was a strong characterization, which the audience received with marked approval. Effective support was rendered by a co. of more than ordinary merit. John Griffith in Richard III. 17; Josh Spruceby 21.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Clay Clement and co. opened season 16 in The New Dominion to a large and fashionable audience. The co. and play were very heartily received, and gave the best of satisfaction. It is really one of the best attractions that ever played here. Lillian Russell, Oct. 14.——ITEM: William B. Mack, of the Clay Clement co., was obliged to remain here in the hospital on account of severe illness, but expects to rejoin in two weeks.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Jule Walters's Side-Tracked co. 10 to a big house; good performance. Tornado 17; Murray and Murphy 23; Buffalo Bill 28.

FORT DODGE.—PESSLER OPERA HOUSE (Rankin and Smith, managers): Season opens 16 with O'Dowd's Neighbors.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Lincoln J. Carter's The Defaulter was presented to a fair but disappointed audience 9. The Holden Comedy co. three nights and matinee, commencing 10, to good houses at popular prices; excellent satisfaction.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Schubert Symphony Club and Ladies' Quartette 8; full house; excellent entertainment. Lincoln J. Carter's The Defaulter 10; fair house; poor performance.

DECORAH.—GRAND OPERA HOUSE (B. B. Morss, manager): Schubert's Symphony Club 14; Murray and Murphy 21; Ensign 26.——ITEM: Manager Morss has left for a two weeks' hunting and fishing trip with the Walnut Creek Coon Club.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): House dark week 14-21. Coming: Woodward Theatre co. in repertoire.

OTTUMWA.—GRAND OPERA HOUSE (Mr. Patterson, manager): Lincoln J. Carter's Tornado to good business 14; The Defaulter 17.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Murray and Murphy in O'Dowd's Neighbors to a top-heavy house 9, 10; performance only ordinary. Imro Fox gave satisfactory performance to light house 13. Clay Clement in The Bells was deservingly well received by a fashionable audience 15. The Ensign 19, John Griffith 22.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Mahara's Minstrels drew two good houses 11, 12. Morgan Gibney, supported by Holden co. in repertoire, opened week's engagement 14 to good business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Side-Tracked, with Jule Walters as the Tramp, 16; O'Dowd's Neighbors 19.——AUDITORIUM (A. H. Gale, manager): House dark.

BOONE.—PHIPP'S OPERA HOUSE (Ben B. Wiley, manager): Aiden Benedict's Fabio Romani to a good house 12; first class performance. Imro Fox 17; Buffalo Bill's Show Oct. 7.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Fabio Romani pleased fair audience 11, the fire and serpentine dances by Grace Hunter receiving great applause. Side-Tracked 17.

KANSAS.

ATCHISON.—THEATRE (John Seaton, manager): Tennessee's Pardner was presented by a strong co. to fair audience 10. They play a return engagement 24.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O T. Crawford, local manager): Tennessee's Pardner 12 was especially strong and pleasing from the fact that, unlike the average play, which has only one or two characters in it to thoroughly enlist the interest and goodwill of an audience, this play has four almost equally strong and lovable ones. The entire cast and the scenery was pretty and appropriate.

WINFIELD.—GRAND OPERA HOUSE (T. B. Meyers, manager): The season opened with John Dillon 19.——ITEM: The theatre has undergone a thorough cleaning, and the outlook for prosperous season is good.

KENTUCKY.

FRANKFORT.—Capital Opera House (John W. Milam, mgr.): Edwin Travers opened the house for the season 15 in Gillette's famous play, The Private Secretary. The audience was only medium, but showed their appreciation of the excellent style in which the performance was produced.——ITEMS: This house has changed hands, Charles Scott, of Lexington, being the present lessee. Mr. Milam, who has been appointed manager, has already shown that he is thoroughly qualified to fill the position by making several much needed changes and improvements in the house. He has booked a magnificent lot of attractions, and should he win the favor of the profession, as he has of the public and the press, will undoubtedly make a successful manager.—Al G. Field's co. in Darkest America 21.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Punch Robinson closed a two week's engagement and a most successful one, 12. The performances were first-class and attendance good. Primrose and West's Minstrels 17.

PARIS.—GRAND OPERA HOUSE (D. C. Parish, manager): Private Secretary 11 to small business. Corinne 16, canceled. Darkest America 23; Grimes's Cellar Door Oct. 14.

LOUISIANA.

LAKE CHARLES.—WILLIAMS'S OPERA HOUSE (Paul Sullivan, manager): A Night's Frolic 7 to good business. McIntyre and Heath in Dixie's Land 21.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees.): The Gorman's in their new musical comedy, The Gilhoolys Abroad, gave a first-class performance to an excellent house 10; Grimes's Cellar Door 18; Thomas W. Kean in Richard III 21; Gus Hill in Vanity Fair 23; Thompson's Black Crook 29.

SEASON 1896-97.

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MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C Tukesbury, proprietor): Brothers Byrne in 8 Bells 11, 12 was enjoyed by large houses. Nellie McHenry in A Night in New York 14, 15 to big attendance. Frohman's The Girl I Left Behind Me co. 15 was warmly received by a large audience. The Cotton King 21; The Fatal Card 25.——CITY HALL (George H. Libby, agent): Jacob Litt's Last Stroke co. 11, 12 played to light business 11, and engagement 12 canceled owing to mysterious disappearance of the local manager from town. Professor Kellar 14 to large business.——RIVERTON PARK: Harry E. Bingham Concert Orchestra 14-19 was well attended.——PALACE THEATRE (Muckley and Littlefield, proprietors): Vaudeville week of 14 to fair business.——ITEMS: State election returns were read from the stage of the various theatres 14.—Nellie McHenry was presented with a beautiful basket of cut flowers during her performance here 15.—Sam Harrison, formerly with Too Much Johnson, and now ahead of The Fatal Card, was here 16.—Genial Walter Lofius, manager of the 8 Bells co., was married in this city 12 to Grace Wolvin, the handsome leading lady. Mr. and Mrs. Lofius kept "open house" at Sweet's Hotel 13.—Manager Cahn, of Frohman's The Girl I Left Behind Me co., was in town 16.—Alice Carle, of this city, is now the prima donna contralto of the Grau Opera co., which is playing in Iowa.—Richard Dorney, agent for Frohman, was here 11.

AUGUSTA.—MECONIAN HALL (Frank A. Owen, manager): House dark week of 7.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The McAuliffe-Greene co. closed a successful week's engagement 12; strong co. and novel specialties. Cotton King 17.

LEWISTON.—OPERA HOUSE (E. A. Mitchell manager): The Last Stroke 10 to a fair house. Very good performance. The Girl I Left Behind Me 12 to a highly-pleased audience. Adele Block won great praise for her work in this piece. McAuliffe and Greene co. in repertoire to large audiences 14-19. For Fair Cuba 14; The Vendetta 15; The Black Flag 16; The Great Train Robbery 17; Through Russian Snows 18; The Bowery of New York 19. Co. are giving excellent satisfaction. The Fatal Card 24.——MUSIC HALL: 8 Bells 9, 10; Nellie McHenry 16; The Cotton King 18, 19.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Rock, manager): Peter F. Dailey in his new play, A Good Thing, by John McNally, 14 to a good house. George W. Wilson in Shore Acres 16; good business.——LOTHROP'S OPERA HOUSE (Alf T. Wilton, manager): Paul Casseneuve in The Three Guardsmen 9-12; splendid houses. Daniel Sully in The Millionaire 14-16, good houses.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Twentieth Century Sports 14 16 to good houses.——ITEMS: Manager Batcheller reports that his three houses, in Worcester, Providence and Boston, opened to better business than last season. He is a little afraid that the campaign may interfere with business.—The annual music festival opens for the week 22 at Mechanic's Hall.—Carl Zerrahn will direct, as usual. Nordica is the star.—The advance sale of seats by auction took place 10; 700 seats were sold at $6 each, and $1500 in premiums were paid for choice.

NORTHAMPTON.—ACADEMY OF MUSIC (Wm. H. Todd, manager): Black Crook 7 did a fair business opening the house. Carl A. Haswin presented A Lion's Heart to a rather poor house 12. Co. and piece excellent. De Wolf Hopper and his co. presented El Capitan to a fair house 15, making an immense hit. James O'Neill in Monte Cristo 18; Kellar 21; Last Stroke 23.

HOLYOKE.—OPERA HOUSE (W. E. Kendall manager): The Dazzler 11 to a fair house. The co. is very capable, and introduces considerable new business. Excelsior, Jr. 17; Faust 21; Professor Kellar 22.——EMPIRE THEATRE (Gordon and Bellows, managers): Village Maids Burlesque co. 10-12; very poor business and poor performance.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Girl I Left Behind Me was presented by a good co. to fair business 10. Peter F. Dailey and Flora Irwin, assisted by a co. of clever comedians, had a large audience to witness their new farce, A Good Thing, 12. Nickerson Comedy co. 28, week.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnstone, managers): Waite's Comic Opera co. opened to immense business Aug. 14-19. Hundreds turned away at matinee and evening performances; excellent co; highly pleased audience.

WESTFIELD.—OPERA HOUSE (A. H. Furnos, manager): Lewis Morrison in Faust opens here 24.——ITEM: Mr. Furrows has been secured to manage this house for the season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Stetson's U. T. C. co. played to fair business 15. A Texas Steer 25.——ITEM: The two new electric roads just completed will be a big boom for the Music Hall, as it is a direct line for towns of over twenty thousand inhabitants.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Peter Dailey presented A Good Thing 11 to a small audience, with limited success. Saved from the Sea 14, 15, finely staged, to rather small houses. Morrison's co. in Faust opened 16 for two nights to light business. Fatal Card 21; Texas Steer 24; Siberia 25; James O'Neill 30.——RICH'S THEATRE (Charles A. Taylor, manager): Sidney Wilmur's Comedy co. in Incog. with Charles Leonard Fletcher and Beatrice Constance in support, 10-12 to small houses. Peck's Bad Boy 14-16 played to small business. The Burglar 17-19; Queen of the Sea 21-23; Excelsior 24-26; Gus Hill's Variety co. 28-30.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): The Burglar 21.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Maud Hillmann, playing a week's engagement, was greeted with a packed house 14, and good audiences the remainder of her stay. The Dazzler 21, Lewis Morrison in Faust 23; Marguerite Fuller 25; The Merry World 28.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): The Dazzler co. 12 to a large and highly pleased audience. Jacob Litt's The Last Stroke 22. The Byrnes Brothers in the new 8 Bells 30.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Sissieretta Jones, the Black Patti, and an excellent co. made a big hit 11. A large audience greeted them. James O'Neill in Monte Cristo to big business 17, giving entire satisfaction. Maude Hillman in repertoire 21-26; Morrison's Faust 30; 8 Bells Oct. 1.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): Slaves of Gold 12 to good business. Katherine Rober opened a week's engagement 14 to the capacity of the house. Inez, Stricken Blind, Camille, Esmeralda, East Lynne, Carmen, Fron-Fron, and Nobody's Claim were the plays presented. Lewis Morrison in Faust 25.——ITEMS: Shore Acres opened the season at the Leominster Town Hall 14 to a good-sized house; play well presented. Kellar 17; A Texas Steer 21.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Thomas E. Shea 11, 12 to fair houses. Mr. Shea has a strong co. Kellar 15 to a large house; audience well pleased. Morrison in Faust 20 to a large house. The piece was finely presented, and the cast contained three people from the city.

LYNN.—THEATRE (Dodge and Harrison, managers): Lewis Morrison in Faust gave an excellent performance 11, 12 to crowded and well pleased houses. Slaves of Gold 17; James O'Neill 19; Georgie Cayvan 22.——ITEM: Some of the Lynn Elks are on the committee for J. W. Kelley's benefit, and are working hard to make the thing a success. The late "Rolling Mill Man" had a host of friends here.

AMESBURY.—OPERA HOUSE (J. R. Oldfield, manager): Thomas E. Shea in Man-o'War's-Man 14 16, and Dr. Jekyll and Mr. Hyde 18; good business. Cotton King 25.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): Morrison's Faust 19; The Burglar 22.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Shore Acres, with Geo. Wilson in the title role, gave excellent performances to good houses 9 10. Magician Kellar gave his usual fine exhibition of magic 11, 12, but the attendance was only fair. Lewis Morrison opened 15 for a three nights' engagement, presenting Faust and Yorick's Love. Florence Roberts and White Whittlesey are still giving able support, and, as worthy pieces ought to do, they are playing to a gratifying business. 8 Bells 18, 19, Saved From the Sea 21, 22, Georgia Cayvan 24, James O'Neil 25, 26.——MUSIC HALL (W. H. Boody, manager): Malley's Comedians entertained 10-12 and matinee. The audiences were small, but well pleased. Wm. T. Fennessy's co., in Slaves of Gold, gave satisfactory performances to good sized houses 14-16. Next, Jas. A. Reilly in a German Soldier.——ITEMS: The Lakeview Theatre closed its doors 12. The first part of the season under Nelson Morkill's management was a losing one, but latterly under a different policy business has been very good, and it is believed that the theatre closed profitably. The Savoy will open Oct. 8, with Kendall Weston as manager. The Opera House issued a very neat and commendable sized programme 14. Washburn's Circus was here 12; they drew fairly well. One of the employes assaulted a citizen without cause, for which he was promptly arrested and fined.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Dazzler, with new people and bright specialties, played to fair business 15. The plot grows less in evidence every year, but nobody misses it. Peter F. Dailey in A Good Thing 16 to good business. Those who like McNally's kind of humor that's the kind of humor they like, but the play has nothing to do with the specialty performers, who would shine as brightly in any old thing, good or bad. James T. Kelly and Flora Irwin in their songs and dances were easily the favorites of the evening, and Ollie Evans was a close third. The Americus Comedy Quartette furnished lots of fun as well as genuinely good singing. Excelsior, Jr., 18, 19 with matinee; Lewis Morrison in Faust 22; Kellar 23; Siberia 24; The Last Stroke 25. The Merry World 26; The Fatal Card 30.——ITEMS: The Village Maids Burlesque co. stranded at Chicapeek, one of our suburbs, 17, after a two-nights' performance at Wells's Opera House. The theatre manager took the first night's receipts, and the proprietor of the hotel where they stopped was on hand with a sheriff the second night. He got $12 toward assuaging his $75 bill. How to get back to Coney Island is the problem that confronts the maids. The unique feature of the incident is that they do not lay their ill-luck to the free-silver agitation.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Wyoming Mail 11 drew a fair house. Baldwin Minstrels co. 14 19 in popular plays gave excellent satisfaction to large audiences.——ITEM: The Trenton Opera House on the West-side will open for the season under management of Charles Emerson 17 with Boston Stock co. in A Noble Outcast. Weshlie's orchestra will furnish music for the season.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House opens 14 with Evelyn Gordon Comedy co. for a week. Old Homestead Oct. 1; In Old Kentucky 16; Uncle Tom's Cabin 19; The Hustler 26.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): The Devil's Auction finished a fair week's business 12; Old Homestead Oct. 2, 3.——GRAND (O. Stair, manager): The Wyoming Mail, a harrowing tale of the West, met with moderate favor 14-16. Mme. Neville and Son 17 19.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Lanigan's ball to good house 10; specialties fairly good. Lyceum Entertainment co. 14 16 to packed houses; performance very good. The Metropolitan Theatre co. 21 and week.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Lyceum Entertainment co. 10 12; fair performance to packed houses. Charles H. Yale's Devil's Auction 14 to packed house.——THAYER'S OPERA HOUSE (H. A. Thayer, manager): Dark week ending 18.

ADRIAN.—CROSWELL'S OPERA HOUSE: Everything is now in readiness for the opening by W. H. Power's co. in Shannon of the Sixth 19, followed by the Holden Comedy co. in repertoire 21 and week.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Carroll and Kane in Lanigan's Ball 12 to a very fair house. The Boy Tramp 15 to a fair house.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Carroll and Kane in Lanigan's Ball 11 to fair business. Yale's Devil's Auction 16.

COLDWATER.—TIBBITT'S OPERA HOUSE (J. T. Jackson, manager): Jessie Mae Hall in repertoire 21-27. Si Plunkard Oct. 6.——ITEM: Manager Jackson has secured a fine list of attractions for the coming season.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Wyoming Mail had deservedly small house 12. Charles H. Yale's Devil's Auction drew big house 15. Their scenery and specialties are good. The Old Homestead 29. The Star and Macabee theatres have been dark all week.

MISSOURI.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Bowery Girl to a fair house 1. Imro Fox co. to a small house 10. John Griffith in Richard III. 14.

KIRKSVILLE.—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Sharpley's Lyceum Theatre co. played three nights and matinee 10-12 to big business in spite of wretched weather. The orchestra, under the direction of Victor Kreyer, is the best ever brought to this place with a repertoire co. Blind Boone concert co. 16.

MACON CITY.—JORDON OPERA HOUSE (H. E. Logan, manager): Kit Carr's Comedians opened the season here 14, week's engagement, to very good houses and giving general satisfaction. Joe Santy Repertoire co. 29 Oct. 3; Fast Mail 5.——ITEM: The management of the house has changed hands. H. E. Logan, the new lessee and manager, promises to have only first-class repertoire cos.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Tennessee's Pardner to fair houses 8 9. Roland Reed in The Politician and The Wrong Mr. Wright, supported by Isadore Rush and a strong co. to crowded houses 10 13. Charles Frohman's Empire Theatre Stock co. for two nights and matinee commencing 18.——CRAWFORD THEATRE (E. A Brigham, manager): Coon Hollow 7, 8, fair houses. John Dillon in Wanted—the Earth, and A Model Husband to poor houses 9 13. Richard Mansfield 18 19.——WONDERLAND MUSEE AND THEATRE (Brownie Wallace, manager): The Brahams, Hetzel's Juvenile Orchestra week of 7; also Lawrence and Patrick, Al Kirk, Doherty's Educated Poodles, Tom Hardie, and the Three Graces to good business.——ITEM: The outlook is very bright for a good season. The Tootle Theatre has the finest orchestra West of Chicago.

CAPE GIRARDEAU.—OPERA HOUSE (J. P. Schuchert, manager): The Miller and Sutton stock co. opened the season 10 to good business and 11, 12 to fair houses.——ARENA: Ringling Brothers' Circus 17.

MEXICO.—PERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Keene, magician, 12, gave a clever performance to a fair house. Irish Stew co. 25; Josh Spruceby Oct. 3; General Gordon 10; Frank E. King co. 12-17.

JOPLIN.—CLUB THEATER (H. H. Haven, manager) Tennessee's Pardner opens the house 20.——ITEM: The Haven Opera House has been leased for two months by the McKinley Club.

LEXINGTON.—THE NEW GRAND OPERA HOUSE (Waddell and Chanslor, owners): Season opened 9 with Callahan's Coon Hollow; good business; very sat-

faictory performance. A. Liberati 11; A Modern Woodman 19; Tennessee's Pardner 25.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Fast Mail 3; large and well-pleased audience. Alabama 17; Tornado 22; Town Topics 24.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): The Fast Mail 7 to good house. Alabama 14; The Tornado 21.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Season opened 14 with Woodward-Warren co. to packed house for week's engagement. Elisson, the Mormon Wizard, 21, 22.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (John Maguire, manager): The Lillian Keane co. in A Bowery Girl opened for four nights 9 to big business but closed to a very poor house; the co. is very ordinary and gave a very poor performance. Bristol's horse show opens week of 14 at popular prices, followed by The Fast Mail 21, 22.

NEBRASKA.

OMAHA.—CREIGHTON THEATRE (Paxton and Burgess, managers): Mahara's Colored Minstrels gave two performances 13 to fair business. The regular season was opened 14-16 by Charles Frohman's Empire Theatre co. in Bohemia. The audience was large and friendly, but the success of the engagement was due more to the general excellence of the co. than to the merits of the play. Liberty Hall and The Benefit of the Doubt will close the engagement. Columbia Opera co. week of 20; Chauncey Olcott 28-30.——THE BOYD (L. M. Crawford, manager): The Bittner Theatre co. have been playing to very light business, and the engagement, which was originally intended to run to 19, was canceled 16. Chicago Festival Orchestra 23; Imro Fox 27-29.——ITEMS: F. L. Short, teacher of elocution and dramatic art, gave a reception to May Robson, which was attended by a number of society people, as well as the Frohman co.—Paxton and Burgess have added the Tabor Grand, of Denver, to the list of theatres under their control. The competition for the Tabor was keen and spirited, but the Omaha men finally landed the prize. Mr. Burgess will remain in Denver a week or two to complete arrangements for the local force, after which Omaha will be his headquarters, as usual, and he will make flying trips as may be advisable.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Si Perkins did fairly well 8. Aiden Benedict in Fabio Romani 23.——ITEM: Manager Usher is able to attend to his duties again.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Williams and Fenwick's Comedy co. in repertoire 7-12; business good. Si Perkins 14; The Defaulter 30.——ITEM: Louis A. Elliot, representing the Si Perkins co., was here 9 arranging for his co.'s performance.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (F. W. Clement, manager): Gog Brothers' Minstrels 12 to big business.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Last Stroke 15 did fairly. Brothers Byrne in New 8 Bells 16; good house. James O'Neill in Monte Cristo 22 and Shore Acres 23.——GORMAN'S THEATRE (Chas. J. Gorman, manager): James A. Reilly in Under our Flag 15, 16, New Peck's Bad Boy 17-19, 20th Century Sports 21-23, Our American Cousins 24-26.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Byrne Brothers' 8 Bells drew the largest audience of the season 14.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Nellie McHenry in A Night in New York, gave satisfaction to a medium house 12. The New 8 Bells drew a good sized and highly pleased audience 15. The Cotton King 23.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Human Hearts 14-19 made a decided impression. Hal Reid, the author, played the leading part and was ably assisted by Bertha Westbrooke and an efficient co. The scenery was fine, opening fair. An Innocent Sinner 21-26, Northern Lights 28-Oct. 3.——H. R. JACOBS'S THEATRE (G. J. Jacobs, Mgr.): When London Sleeps 14-19, to pleased audience. The co. is a capable one, and scenery and mechanical effects of the best; opening night, good attendance. The War of Wealth 21-26, Land of the Living 28-Oct. 3.——ITEMS: As the Cleveland-Haverley Minstrels were leaving town 13 the baggage of the co. was attached because of salary due one of the co. Mr. Cleveland denied that anything was due him. All bills contracted by the co. in Newark have been paid and bonds for double the value of the goods attached given. Manager Tuttle of An Innocent Sinner telegraphs that his play is a big success everywhere. William Crane will begin his regular season in this city Oct. 5, when his new play will be tried in the Newark Theatre. R. G. Pray and Robt. Mack, business manager and general agent of the Myles Aroon co., were cordially welcomed by many friends while here 14-19.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Waite Comedy Co 14-19 to excellent business. The co. is an excellent one and gave general satisfaction. Rob Roy 24.——ITEM: James R. Waite was here with his co.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Uncle Max to small but pleased audience 12. Dan Sherman as Old Dan Tucker 17, Rice's Comedians 21-26.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, mgr.): George A. Hill and Minnie Lester in repertoire gave an excellent performance to good business 14.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Corinne appeared 14 in Hendrick Hudson, Jr., to fair attendance. The work of John Pagu and Neil McNeil as Sherlock and Holmes, two detectives, was first class. The specialty work of Joseph Cawthorn in the character of Kill von Kull was also good. Evans and Hoey in A Parlor Match to a fair audience 16. The support was good. Rob Roy 25, Boy Wanted 26, Wilbur Opera Co. 28-Oct. 3.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. DeGraw, manager): U. T. C. 15, to a crowded house.——ST. MARY'S HALL (F. J. Schautz, manager): Dark 14-19.

PLAINFIELD.—MUSIC HALL (Ball and Willey, managers): Land of the Living 17 to fair house.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Presented Dan Sherman's co. in Old Dan Tucker 14-16 to light houses. The co. was not strong in their respective parts, but the specialties were clever. Mr. and Mrs. Elmer Grandin, in a round of classic plays pleased fair sized audiences 17-19. The Waite's Comedy co. in a repertoire of well-known plays 21 and week.——EDEN THEATRE (Henry E. Toovey, manager): Walter E. Wing, in Widow Bedott, proved as great a drawing card as ever; audience pleased. Incog week of 21.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): The County Fair pleased a crowded house 12. The work of Sadie Stringham and Lon Stevens is worthy of mention; the balance of the co. in their respective parts is good. Wang came to a crowded house 14, and gave perfect satisfaction. Albert Hart, as usual, is at the head of the co. and scored a big hit as the Regent. Evans and Hoey, supported by Minnie French and a clever co., drew a crowded house 17. Hoey's new song, "The Diamond King," is a winner. Coming: Rob Roy 26, War of Wealth 28.——ITEMS: Sheriff Kyte sold the Drake Opera House at public sale upon foreclosure. There was only one bid of $20,000 by the Prudential Life Insurance Company of New York, and the property was knocked down to the company, the holders of the first mortgage. It is rumored that the theatre will be turned into an armory this coming Spring. W. B. Brickerhoff is the sole manager and proprietor of the County Fair, having bought the entire production. Evans and Hoey claim that their present co. is the best they have ever had.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Neil Burgess's New County Fair had its first presentation in this city 11 and was greeted by a fair-sized audience. Performance satisfactory. The ever-popular Wang was well received by a good house 15 and gave a very fair performance. A number of changes in the cast were noticeable. Stowe's U. T. C. 18; Siberia 21; Blaney in A Boy Wanted 25.

HOBOKEN.—LYRIC THEATRE (William Black, manager): The Old Homestead to excellent houses 14-16. Margaret Fuller in The Daughter of Paul Romaine pleased a large audience 17. Whitney Opera co. in Rob Roy packed the house 18, 19. Blaney's Boy Wanted 21-23; Peter Dailey in A Good Thing 24, 25.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Prodigal Father attracted and pleased a large audience 14. The specialties were up to date. Irene Franklin is still playing Bardikins, and there is none better. F. J. McCarthy, Charles Boyle, Nat Wills, D. J. Halpin, and Rose Melville aid in the fun. Black Patti's Troubadours began a three night's engagement 15, and the performance is very pleasing. The programme opens with a musical skit. At Jolly Coney Island, followed by an olio of first-class specialties, including singing by the De Wolf Sisters, dancing by Bob Cole and Stella Wiley, banjo playing by Kingsbury and Cousins, Goggin and Davis, acrobats, and a sketch by Mr. and Mrs. Tom McIntosh. The brief selections from the operas sung by Black Patti, C. L. Moore, May Bobee, and Lloyd Gibbs, assisted by a chorus of forty, closes the performance. Charles E. Blaney's Baggage Check 18, 19. Ida Fuller and co. 21-23; Margaret Fuller in The Daughter of Paul Romaine 24; Charles Cowles 25; Emily Bancker 26.——PROCTOR'S STREET THEATRE (J. J. Carlin, manager): Mc Kee Rankin opened a week's engagement with two performances of The Danites 14, which will be continued till Thursday, when the bill will be changed to Oliver Twist. Mr. Rankin is very clever as Saunders, and he had a good support. The Olympia Elite Vaudeville co. 21.——GAIETY THEATRE (Agnes Batty, manager): Harry Leone's Ladies' Club packed this house 14, and gave a good performance. The burletta, The Gay Widow, and a laughable afterpiece was sandwiched with an olio that is all right. Jeanette Barrington astonished all by her sweet voice, the like of which is rarely heard in vaudeville circles. The Prentices are clever acrobats, and their act is entirely new. Fred Rider's Night Owls come 21.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Paul Cazeneuve and co. in The Three Guardsmen gave a first-class performance to a small but highly pleased audience 15. County Fair 28.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Lillian Russell Opera co. in An American Beauty to a large audience 19.——COOK OPERA HOUSE (E. G. Lane, manager): George Monroe and co. attracted fine houses 14-16, presenting A Happy Little Home. Brand of Cain was produced before a fine attendance 17-19. Black Patti's Troubadours 21-23.——ACADEMY OF MUSIC (Louis C. Cook, manager): A Country Merchant, with Charles Cowles in the lead, pleased a large attendance 14-19. Dan Sherman in Old Dan Tucker 21-27.

AUBURN.—BURTIS'S OPERA HOUSE (E. S. Newton, manager): Harrison J. Wolfe in The Corsican Brothers drew a good house 14. Lillian Russell 18.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarke and Pettie, managers): A Bunch of Keys 10 to large and well pleased audience. May Smith Robbins (Little Trixie) 17. Donald Robertson 24. In Old Maine 30.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Galley Slave failed to show up 11, 12. House dark 9-17. Coming: Emily Bancker 28, Frank Bush 30.

CATSKILL.—OPERA HOUSE (Mott and Gaylord, managers): Ada Brotherr in Hoyt's Bunch of Keys 15 to fair business. Performance excellent; second act is full of bright specialties.——NELIDA THEATRE (Kortz and Lampman, managers): House dark week of 14. Widow Bedott co. 21.——ITEMS.—The Meech Sawtelle co. has engaged first class people and have secured the rights (east of Chicago) of Dore Davidson's and Ramie Austen's latest New York success.—Will open in Coxsackie 5.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Delburger, manager): Donley's American Girl co. gave a good performance to a fair but well pleased audience 12. The Prodigal Father 19. Arnold and Milford co., repertoire, 21.

CORNING.—OPERA HOUSE (Harry J. Sternberg, manager): Sowing the Wind 12 to highly pleased audience. Donnelly and Girard in Rainmakers 24. Frank Bush in Girl Wanted 26.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Harrison J. Wolfe drew fairly 10-12 in Hamlet and The Corsican Brothers. Ida Fuller's Vaudeville co. 17-19. The Brownies 25, 26.——GRAND OPERA HOUSE (Graff and Jacobs, managers): A Country Merchant to fair attendance 10-12. George W. Munroe 17-19; White Crook 21-23; Black Patti's Troubadours 24-26.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): In Old Maine 14; poor performance to light business. The Prodigal Father 17; J. E. Toole 22.

LYONS.—MEMORIAL HALL (John Mills, manager): The season opened with The Prodigal Father 15 to a fair sized and well-pleased audience. Wills and Halpin in their specialties made a big hit. The balance of the co. were above the average.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): J. E. Toole in Killarney and the Rhine 17 and Gypsy German 18; good business.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Black Patti Troubadours drew a fair audience 12. The singing of Black Patti was loudly applauded, and the chorus was very large and strong. Tom McIntosh and wife made a big hit, as did Bob Cole and Stella Whiley. The baritone singing of Billy Johnson is also deserving of mention, and, in fact, the entire co. was first-class. James O'Neill appeared in Monte Cristo to a good sized audience 14; fine performance; support far above the average. Margaret Fuller in The Daughter of Paul Romaine 18.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Donnelly and Girard in The Rainmakers 17; A Girl Wanted 22.——ITEMS: Artists appearing at the Celoron Open-Air Theatre week of 14 are: The Odeis, Ray Burton, T. E. Davis, Murphy and Fitts, Tillie Russel, and May Smith, concluding with the farce, A Quiet Life. Business good. Season closes Oct. 1.—Bratt's Orchestra is engaged for the Opera House for the coming season.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Blaney's Baggage Check 11 to light business. Grapewine and Evans, of this co., are clever people. Corse Payton opened 14 for week in repertoire, at 10, 20 and 30 cents, to S. R. O., and gave good satisfaction. Brownies 24; Sinbad, Oct. 1; Lillian Kennedy 2, 3.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Donnelly and Girard in The Rainmakers 11 to a good business. They are as good as ever, but support not up to the standard. Charles Cowles's Country Merchant 21.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): Dark 14-19.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The season opened 10 with Cook Brothers' Minstrels to a fair house; performance poor. Dan McCarthy 25.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): A Baggage Check 15; large and appreciative audience; performance up to date. Bunch of Keys 22; Home talent Oct. 2, 3.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Hoyt's A Bunch of Keys 12 to a fair business. May Smith Robbins in Little Trixie to good business 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Dark 9-16. Donnelly and Girard 22.

SARATOGA SPTINGS.—TOWN HALL (Leonard and Eddy, managers): Black Patti's Troubadours gave a very satisfactory performance to a large and well-pleased audience 14; the programme, though long, has not one dull number on it. Mr. and Mrs. Tom McIntosh, Billy Johnson, Bob Cole, and the acrobats, Goggin and Davis deserve special mention with Black Patti, whose rendering of the "Miserere," with Lloyd Gibbs, constituted an entertainment of itself.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Black Patti Troubadours 13, 19; Margaret Fuller 21-23.——GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Coose Payton Comedy co. to S. R. O. 7-12. Hoyt's A Bunch of Keys 17-19.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): House dark.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Hoyt's A Temperance Town 11 was enjoyed by a fair sized audience; performance good. Susie Kirwin Opera co. began a week's engagement 14, presenting The Queen's Lace Handkerchief. Madame Favart 15; Carmen 16 matinee and The Queen's Lace Handkerchief 16 evening to fair business, pleasing the audiences. Of the principals Susie Kirwin, Clara Erlander, Douglass Flint, and Ben Lodge deserve mention. The work of the large and well drilled chorus is worthy of commendation. The costumes are new and handsome, as are also the several sets of scenery carried. The New County Fair 23; Della Fox 28; War of Wealth 30.——ITEMS: Mr. Flint, who is acting as business manager of the Susie Kirwin Opera co., was succeeded in this capacity by W. H. Fullwood 15. D. H. Wheeler, in advance of New County Fair, was here 16.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Ryan and Kelly co. week of 7 in repertoire to fair business. The co. is first-class in every respect. Country Merchant 21; White Crook 24.——ITEMS: A new drop curtain from the studio of Sosman and Landis, of Chicago, arrived last week and has been put in place. It adds to the interior view of the house.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Lillian Russell opened the season with An American Beauty to large and delighted audience 17. Donnelly and Girard in The Rainmakers 25. Palmer Cox's Brownies 28, 29.

ELMIRA.—LYCEUM THEATRE (Wagner and Ries, managers): At Gay Coney Island 14 to an undeservedly small audience. Lillian Russell in An American Beauty drew large audience 16. Sol Smith Russell 19; Harrison J. Wolf 21-23; Donnelly and Girard 24.

GLENS FALLS.—OPERA HOUSE (F. F. Prynn, manager): Prodigal Father 11; poor business; performance fair. James O'Neill in Monte Cristo, fair business, performance very good. Baggage Check 17; fair house; performance good. County Fair 26; Maud Hillmon 28-Oct 3.

PLATTSBURGH.—THEATRE (W. A. Drown, manager): James O'Neil in Monte Cristo 10; fine performance to an immense business; every seat being sold before doors opened. Joshua Simpkins 16; very unsatisfactory performance. Hoyt's A Trip to Chinatown 26; Baggage Check 28.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Sowing the Wind to a large and appreciative audience 11. Sol Smith Russell 18; The Dazzler 23.——BIJOU THEATRE (A. A. Fennyvessy, manager): Little Trixie was fairly well attended 10-12. Moore and Castner's U. T. C. co. had moderate-sized business 14-16. London Belles 17-19; In Old Maine 21-23.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Hoyt's A Bunch of Keys 14 to good business; performance first-class. A Brass Monkey 28.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): House dark.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): A Bunch of Keys 24; Limited Mail Oct. 3.

HUDSON.—OPERA HOUSE: A Bunch of Keys pleased a fair audience 16. Coming: Kennedy Players 28.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): Andrew Mack in Myles Aroon 15; house packed; co. well received. The Whitney Opera co. in Rob Roy opened the season here 17 and scored a big success; play ran very smoothly; house packed.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Black Crook 10 to good business. Harrison J. Wolfe 17-19; A Country Merchant 24.——CRONKHITE OPERA HOUSE (Norris and Kingsbury, managers): Blaney's A Baggage Check 14 to packed house; excellent satisfaction. White Crook 24.

PORT JERVIS.—OPERA HOUSE (Jacob Kadle, manager): American Girl co. 29.——ITEMS: The Opera House is now practically a new theatre. With improved entrance, an added lobby, baggage elevator, new scenery (painted by Graham of Boston), six new dressing rooms, with steam heat throughout, depth and height added to the stage, new folding chairs and beautifully decorated auditorium, it will delight both the audience and performers. The Theatre Normandie is being transformed into offices.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, manager): Ladies' Club Burlesque co. Oct. 6.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Kennedy Players opened to good business 14, and have been playing to S. R. O.; co. first-class, and give the best satisfaction.——ITEM: F. P. Sullivan, with Kennedy Players, has been here many times, and is a great favorite.

COHOES.—CITY THEATRE (Paires and Williams, managers): The Prodigal Father co. gave a very amusing entertainment 12 to good business. Paul Cazeneuve in Three Guardsmen 14 to light house. Blaney's Baggage Check co., consisting of clever people, appeared 16 to good business. The Darling Sisters' specialty was well received. Margaret Fuller in The Daughter of Paul Romaine 19.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): The Other Man's Wife 14 to a fair house only. A Gay Old Boy 18.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): The season was opened 12 with Coote and Long in The Other Man's Wife; excellent performance to fair business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lincoln J. Carter's The Fast Mail 14. The Clement Bainbridge co. in Alabama 16; Jules Grau's Opera co. 21-24; Town Topics 25; The Tornado 28.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Alabama 21; Town Topics 26.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Lincoln J. Carter's Fast Mail to a well-filled house 9; receipts, $310.75. Their entire cast is good, and scenic effects excellent. Alabama 18; Town Topics 21; Lincoln J. Carter's Tornado 23; Grau Opera co. 25, 26.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Fast Mail to small house 10; deserved a large audience. The Clifford Concert co. (home talent) 15 to a very large house.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Primrose and West to fair business 14. The performance was far from being an unequivocal success. George H. Primrose did not appear, hay fever demanding retirement for a while.——PARK THEATRE (Harry E. Feicht, manager): Slater and Martin's U. T. C. co. to good business 10-12. The performance was up to the requirements and gave good satisfaction. Rose Hill Folly co. 14-16; S. R. O.; good refined specialties.——ITEM: Treasurer Wood Patton, of the Grand Opera House, returned from a brief outing to Mackinac 14, bringing with him a fine string of fish which he caught—not bought.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Katie Emmett 9; fair co.; poor business. A Railroad Ticket 22; Superba 25, 26.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): The May Prindle Comedy co. opened 14 for one week, Dixie's Land being the opening bill. Large and well-pleased audience. Co. strong and specialties very clever.

LORAIN.—WAGNER'S OPERA HOUSE (J. A. Russell, manager): House dark 14-19.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Carrie Louis co. week of 7 to crowded houses. Matthews and Bulger's At Gay Coney Island 16.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): Katie Emmett in Waifs of New York 8 partly pleased a fair sized audience. Primrose and West's Minstrels 11 captured a large audience, and their up-to-date minstrelsy was fine. Fitz and Webster in A Breezy Time 14 was well received by a fair house. House dark until fair week (28-Oct. 3) when Robert Wayne co. appears.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Two Old Chum's co. 14 to a good audience. A light trashy skit with some good people, notably the Gormans. The Gilhoolys Abroad 16.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): The season opens here Oct. 3 with Sowing the Wind.——ITEM: Paul Linton, ex-treasurer of this house, has gone in advance of Ryan and Kelly's Comedy co.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Horace Vinton co. in The Black Flag 14 and The Golden Giant 15 at popular prices to fair business.——ITEM: Jennie Tait joined Ronck's Comedy co. at Akron, O., 12.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): A Green Goods Man 18.——ITEM: Among the bookings for the season are Sowing the Wind, The Burglar, South Before the War, Mr. and Mrs. Grandin, and The White Crook. House is in good shape and prospects excellent.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Edwin Travers in The Private Secretary opened the season 10. Play excellent, and it was much regretted that the house was not crowded to its utmost capacity. Mr. Travers has an excellent co. Coming: Clay Clement and In Mizzoura.

JOSEPH BUCKLEY

BEGS TO ANNOUNCE THAT

OTIS SKINNER

WILL PRODUCE HIS NEW ROMANTIC PLAY

A SOLDIER OF FORTUNE

AT

GRAND OPERA HOUSE

CHICAGO

SEPT. 28.

UPPER SANDUSKY.—OPERA HOUSE: Season opened with Bondage Days 1 to a small audience; performance good. Lincoln J. Carter's The Tornado 10 to fair business. One of the finest scenic attractions ever seen here. A strong co. and a delightful audience.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Bartley Campbell's comedy drama, Fate, will be produced by local talent 17. The regular theatrical season opens 21, when the Baldwin-Melville co. begins a week's engagement at popular prices. Pain's Last Days of Pompeii 19.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Fitz and Webster's A Breezy Time, chuck full and overflowing with fun and good specialties, to good business 15. Every artist was repeatedly encored.——ITEMS: Frank C. Dalton was here 15 arranging for the Columbian Vaudeville co. 25.—E. B. Fitz attracted great attention on the streets here on his bike with his 310 pounds avoirdupoise.—Mrs. Levi Shyrigh was called to Indianapolis by the serious illness of her daughter-in-law, Maud Huth, of the team of Clifford and Huth.—Cassius B. Holliday, ahead of Himmelein's Ideals, was here a few hours 15.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Fitz and Webster's A Breezy Time 12 to a good house; good satisfaction.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Primrose and West delighted a packed house 10. Murray and Mack 17; The Green Goods Man 19; Al G. Field's Darkest America 25; Jolly Old Chums 28.

CIRCLEVILLE.—GRAND OPERA HOUSE (S. J. Henry, manager): Rhea in Josephine, Empress of the French, charmed a good-sized audience 11. The Tornado 18.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Rhea in Nell Gwynne 8; splendid performance to good business. Primrose and West's Minstrels 15 gave the best minstrel show ever seen here to a large audience.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Katie Emmett in The Waifs of New York opened the season 12 to good business. Murray and Mack 16.

DEFIANCE.—CITIZENS' OPERA HOUSE (C. H. Pierson, manager): Charles Gardner was greeted by a fair house 14.——ITEM: Business at this house will not be pushed until after the elections. Manager Pierson has wisely concluded to make few bookings until after November.

COLUMBUS.—GRAND SOUTHERN THEATRE (Lee Boda, manager): In Gay New York 21-23; A Railroad Ticket 24-26; Lillian Russell 28-30.——GRAND OPERA HOUSE (J. G. and H. M. Miller, manager): Shannon of the Sixth 24-26; Coon Hollow 28-Oct. 3.——HIGH STREET THEATRE: Katie Emmett 10, 11 to good business. Primrose and West 12; fair business. The Tornado 14-16; fair business. Roof-Garden Vaudeville co. 17-19; Gilhoolys Abroad 21-23.——ITEMS: The Great Southern Theatre will open with the following staff: Lessee, George Ketchum; manager, Lee Boda; treasurer, Ad Miller; assistant treasurer, Otto Hellner; advertising agent, W. G. Greer; musical director, Charles Ackleys; stage manager, Harry Leigh; stage carpenter, H. Mead; electrician, R. H. Alexander; master of properties, Ed. Fookes; and chief usher, Harry Ketchum.

TOLEDO.—PEOPLE'S THEATRE: The Green Goods Man drew fair houses 13-16. Salter and Martin's U. T. C. 17-19 to good business.——ITEM: G. D. Johnson is here making great preparations for the opening of Shannon of the Sixth 20. The co. has been rehearsing at the Lyceum, Detroit, and the author, E. E. Kidder, is sanguine of success.

PENNSYLVANIA.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Margaret Fuller and Henry Jewett in Paul Romaine to a small but well-pleased house 12.——MUSIC HALL (N. H. Brooks, manager): J. E. Toole in his new comedy-drama, A Gypsy German, drew large and well-pleased houses 10-12. Harris's Big Specialty co. opened 14 for a three-nights stand, but owing to the poor quality of the performance, Manager Brooks canceled 15, 16.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Dr. Flint, the hypnotist, closed an engagement of four nights 11, and was successful in amusing good-sized audiences. Old Dan Tucker, a very laughable farce-comedy, arrived 12 and drew fairly. Sherman and Morrisey, the noted burlesque trapeze team, are a part of this comb., and their ac-

was the feature of the performance. Northern Lights 21-22.=Hyde (Harry C. Hoyeter, manager): This charming little theatre opened its doors to the public under the most favorable auspices 14. A large audience was present and the changes in the interior of the house were much admired. Mr. Hoyeter, although absent from the city for many years, is practically a resident of the city and well known in the community and respected. The opening week was given over to a strong vaudeville combination.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Sages, hypnotists, 7-12 to crowded houses all week. Clifton and Middleton Comedy co. 19-26.=ITEM: A. R. McDole, manager for the Sages, was taken sick with typhoid fever 7 and now lies at Charity Hospital in a precarious condition.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Matthews and Bulger at Gay Coney Island 15; good entertainment to large audience. Sowing the Wind 17; The Rainmakers 18; Frank Bush 23.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Finnegan's Luck 12 failed to appear. Professor Day, hypnotist, 21-26. Carrie Louis 29.

MT. CARMEL.—RIVERSIDE PARK OPERA HOUSE (Joseph Gould, manager): Old Dan Tucker 10 to a small audience; performance fair. Tony Farrell 18. Limited Mail 21. Jane Coombs Oct. 8.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The management of this house has changed hands. Hereafter the Borough Council will have charge of the house. Robert Heberling, the town clerk, will do the booking. House dark week of 21.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (David M. Rose, manager): Frank Jones in A Yankee Drummer 11; small house; performance satisfactory.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Lillian Russell Opera co. 15 in An American Beauty to a large, refined and very appreciative audience. Miss Russell received an ovation and was called before the curtain after each act; co. strong and costumes elegant.=VALLAMONT PARK (E. Davis, manager): Stanley Opera co. 7-12 in Olivette to good business and pleased audiences.

CAMBRIDGEBORO.—SAVLES OPERA HOUSE (H. B. Wilber, manager): Frank Davidson's Old Farmer Hopkins 12; big house; excellent performance.=ITEMS: This opened the regular season. Manager Wilber is negotiating with the owner of the Opera House at Union City and perhaps may secure a lease of it and run it in connection with his house here. He is also negotiating for the Lindsay, Ont., house.

PITTSTON.—MUSIC HALL (C. C. King, manager): Margaret Fuller in her new play, The Daughter of Paul Romaine 10; deserved a crowded house. Miss Fuller created a very favorable impression, and Henry Jewett, her chief support, is the right man in the right place. The White Crook booked for 16 disbanded. South Before the War 24; Limited Mail 29.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman manager): Margaret Fuller with a good co. in The Daughter of Paul Romaine 9; a strong play, presented in a first-class manner, and enjoyed by a small but appreciative audience. Harry Clay Blaney with his co. of fun makers appeared in A Boy Wanted 10, very good performance to fair business. The White Crook 11; New Night Owls 12; both entertainments unsatisfactory; business light. The Limited Mail was well presented by a very good co. 14 to fair-sized and well-pleased audience. U. T. C 26; Mr. and Mrs. Grant 28, 29; The Sporting Crane 31-Oct. 1.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Lillian Lewis and a most capable co presented An Innocent Sinner to a poor house 11; the performance was most meritorious and applause frequent. Daniel A. Kelly opened a three-nights engagement 14 with Outcasts of a Great City; attendance only fair. Wang 22; Cleopatra 28. At Highland Park the Nora Jollity co. closed a big week's business 12. This week the Spanish Students as a closing attraction.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): A $1500 house greeted the first production here of An American Beauty by Lillian Russell and co. 14. The opera made a hit with the audience.=ACADEMY OF MUSIC (M. H. Burgunder, manager): Margaret Fuller in The Daughter of Paul Romaine 11; fair business. A Boy Wanted 12; packed house. Harry Clay Blaney took the house by storm.=DAVIS THEATRE (George E. Davis, manager): Rice and Barton's Gaiety co. 10; large business. Rose Sydell's London Belles co. 14-16; good business.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hannerly, manager): Dark until 18.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): Waite's Comedy co. opened season 8-12 to S. R. O. Monday and Saturday nights and crowded houses balance of week. Sowing the Wind 19.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): The house will open 28 with the Carrie Louis co. in The Pay Train.=ITEM: Mr. Scoullar has first-class attractions booked for the season, and looks for very good business.

FREELAND.—GRAND OPERA HOUSE (George McLaughlin, manager): The season will open 21 with Hogan's Alley.=ITEM: Manager McLaughlin has booked several big attractions for the coming season.

SHARON.—CARVER OPERA HOUSE (B. F. Davis, manager): F. S. Davidson in Old Farmer Hopkins 15; performance good; scenery a failure. Horace Vinton co. 21-26.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The theatrical season opened 15 with Cleopatra, Edmund Collier and Mary Emerson taking the leading characters, to fair business. Limited Mail 19.=ITEM: The theatre has been thoroughly renovated and comfortable upholstered chairs put in the parquette.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The regular season opened 11 with Tony Farrell in Garry Owen to a large audience. The star and play gave excellent satisfaction.

IRWIN.—OPERA HOUSE (Henry L. Meerhaff, manager): Frank Jones in A Yankee Drummer opened the house to fair business 12; performance only fair. House dark 14-19. Frank S. Davidson 26.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark 9-16. Cleopatra 22; Limited Mail Oct. 1; Wang 2; Gilmore and Leonard 8; Barlow Brothers' Minstrels 10; Kirmess 12-17.

CONNELLSVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): Athletic Entertainment 19.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Waite's Comedy co. opened the regular season 14 to S. R. O.; and gave good satisfaction. Waite's Comedy co. balance of week 14-19 in repertoire. Sowing the Wind 21; Dramatic Club, local, 23; Pat's Birthday 30.=ITEM: The Waite co. have five consecutive towns to open the regular season in, viz: Clarion, Butler, Franklin, Oil City, and Meadville.

CHESTER.—GRAND OPERA HOUSE (Thos. Hargreaves, manager): Corinne in Hendrik Hudson to a large and well pleased house. Margaret Fuller in The Daughter of Paul Romain 16; fair-sized house.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Gormans opened the house 12, which was packed.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): Old Dan Tucker, very poorly played, drew a very light house 11. An Innocent Sinner co. failed to appear 12, having closed their brief season at York, Pa. The Sages, hypnotists, are drawing very large houses 14-19, and have created a sensation. They have given private exhibitions at the Elks and Hamilton clubs of this city. Wang 21; Rhea 26.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): The Spooner Comedy co. closed a very successful week's engagement 19, presenting a repertoire at popular prices. The co. pleases and Cecil Spooner's dancing makes a hit. The Rainmakers 21.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): House dark. An American Girl Oct. 7.

UNIONTOWN.—GRAND OPERA HOUSE (Beeson and Hirsh, managers): Gilhoolys Abroad 11; good business; ever body pleased.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Gormans in The Gilhoolys Abroad pleased a fair audience 15. Hanlon's Superba 21, 22; Sowing the Wind 24.=ITEM: A. H. Varley of Superba, and J. M. Fedris of Sowing the Wind, were here 16 in the interest of the attractions.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Sowing the Wind was presented 14 and gave a very satisfactory entertainment; attendance fair. Donnelly and Girard in The Rainmakers had a very large patronage 15; audience well pleased. Sinbad 24; Robert Downing 25; Lillian Russell 28.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): An Innocent Sinner to a fair house 10. The Limited Mail 12. Hogan's Alley to a good house 15.=GILDER'S AUDITORIUM (Charles W. Gilder, manager): Colored Sports Big City Show gave a very clever performance week of 14.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Carrie Louis in Christmas Bells 14, in The Pay Train 15, and Captain's Mate 16 to fair business, and giving general satisfaction; good co.; strong specialties. Sowing the Wind 22; German Soldier Oct. 12; American Girl 13; 8 Bells 21; Sam T. Jack 25.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): D. W. Truss and Co.'s Wang, with Albert Hart as the Regent of Siam, drew a crowded house and gave excellent satisfaction 17.=ITEMS: The young women of this city attended the opera 17 without bonnets.—Artist Rubie, of New York, who did most of the decorative work on the new Opera House, painted a large picture for one of the churches in this city.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Elroy's Big Stock co. 14-19; big business and delighted audiences; the co. is far above the average repertoire co. Cecil Spooner 21-26. Dazzler 28.=HARRY DAVIS'S EDEN THEATRE (Arthur Young, manager): Weidman's All-Star Vaudeville co. 14 to big business.=ITEMS: The Eden Theatre has been treated to a general overhauling and a new coat of paint. The Lake Mont Park Theatre closed a successful season 12.

MONTGOMERY.—NEW OPERA HOUSE (Thomas E. Grady, manager): Toney Farrell in Garry Owen opened the season here 17; co. gave satisfaction and pleased the audience. On account of a terrific storm audience was small. House dark 21-26.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Season opened 17-19 by Daniel A. Kelly and co. to good business; the co. has some fair people and gave general satisfaction.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Tony Farrell in Garry Owen 16 to poor business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Hogan's Alley 17; crowded house. The Grandons in At the Carnival 28; the Sages, hypnotists, 28.=BIJOU (Miles and Mack, managers): The new house has drawn fair average audiences since the opening 14 and the vaudeville people are pleasing the patrons.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. M. Thornton, manager): Peck's Bad Boy to big business 12; Coast Guard 16; The Burglar 14.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): House dark week of 14.=ITEM: Ralph A. Ward, agent of Peck's Bad Boy co., was in town 16.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (Ryttenberg and Schwerin, managers): Byrne Brothers' 8 Bells opened the season here 10. Performance up-to-date and business fair. Bert Coote and Nick Long in The Other Man's Wife 15.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Mahara's Colored Minstrels 10, 11; elegant houses; the co. contains people of talent, but it also contains the self-styled comedian, Billy Young, whose ability principally consists in getting off as many indecent gags and songs as possible. Woodward Theatre co. week of 21.

TENNESSEE.

NASHVILLE.—NEW MASONIC THEATRE (W. A. Sheetz, business manager): Al G. Field's Minstrels and Utopia 9, 10 opened this theatre playing to crowded houses. House dark 11-20. Punch Robertson in a repertoire of popular plays at popular prices 21-26.=THE VENDOME (T. J. Boyle, lessee and manager): This house will open the season 24-26 with the farce comedy 8 Bells.=GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): Richards and Pringle's Minstrels will open the season at this house Oct. 15-18.=ITEM: While in the city ahead of Al G. Field's Minstrels and Utopia, George Irons, advance agent for the co., was presented with a handsome walking cane by the attaches of the new Masonic Theatre. The presentation speech was made by Allen Fox, the popular treasurer of the house.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglas, manager): The preliminary season opened 11 with Al G. Field's Minstrels, the receipts being the largest in the history of the house; also the high record for Field's Minstrels at regular prices, the amount reaching nearly $1600. Punch Robertson and his merry co. opened an a week's engagement 14 at popular prices to large business.=AUDITORIUM (Ben M. Stainback, manager): This large and commodious building, after being thoroughly overhauled, will open 21 for the rest of the season, catering to the popular price idea. The opening attraction will be Swain's New York Players and the piece The Streets of New York.

COLUMBIA.—GRAND OPERA HOUSE (Barker and Heim managers): Willard R. Miller, who has the exclusive control for this State of the Vitascope opened the season 7 for a week to good business. Bisco Congress of Cabalistic Wonders 28-30. Bell's Comedians in repertoire Oct. 5-10.

TEXAS.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): The Ruby Lafayette Dramatic co. 7-12 to poor business. Capable co. A Night's Frolic 22.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil W. Greenwall, manager): Dark 7-12.

TEMPLE.—BIJOU OPERA HOUSE (F. A. Venney and Co., managers): House dark week ending 12. Season will open 18 with A Night's Frolic.=ITEM: Quite a number of substantial improvements have been made, and the house is now in first-class shape, with conveniences for the largest cos.

ORANGE.—GRAND OPERA HOUSE (Lausen and Curry, managers): A Night's Frolic to a poor house 8; performance fair; co. short-handed.

PARIS.—PATTERSON THEATRE (Weiss and Doris, managers): Georgia Minstrels opened house for season 10 to S. R. O.; performance good.=ITEM: The new management has made several improvements in the house which will be appreciated by cos. that come here.

GREENVILLE.—KING OPERA HOUSE (J. O. Tegarden, manager): Richards and Pringle's Minstrels 12 was the opening of the season here; audience large, though topheavy; performance excellent.

WACO.—THE GRAND (Sid H. Weis, manager): Dark 7-12. Aunt Betsey 18.

HOUSTON.—SWEENEY AND COGGINS'S OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): A Night's Frolic drew only a fair house 11. J. C. Stewart in Betsey Jane 14; Richards and Pringle's Minstrels 18.

AUSTIN.—MILLETT'S OPERA HOUSE (Charles Apple, manager): A Night's Frolic 16; J. C. Stuart as Betsy Jane 17.=ITEMS: The Hancock Opera House is nearly completed and when finished will be one of the prettiest houses in the State. There are twelve sets of scenery painted by Landis and Co., Chicago, and put up by W. H. Clifton. The height of stage to gridiron is 60x70 feet. Mr. Walker expects to give the opening performance 24. Charles Smith will act as local manager.

BONHAM.—SUMMER PAVILION (Jules Merchant, manager): This place was opened 7 by the Otto H. Krause Big co. The co. is a good one and received a big ovation. It consists of the following artists: J. C. Taylor, James B. Bennett, George B. Berrell, C. H. Bessy, C. S. Ruble, Krever Brothers, V. Anthony, Jim Stout, D. H. Howard, John Lefelht, J. C. Iverson, Edna Farrell, Dora Lombard, Ramie Vernon, Otto H. Krause, and David Ramage.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager). The season opened 14 with A Night's Frolic. Georgia Minstrels 16.=ITEM: The house has been renovated and refurnished.

UTAH.

SALT LAKE CITY. SALT LAKE THEATRE (C. S. Burton, manager): Chauncey Olcott drew good houses 10-12, presenting Mavourneen, The Irish Artist, and The Minstrel of Clare. Mr. Olcott made a hit with his singing, and the co. is a very good one. Georgia Busby and Kitty Coleman shared honors with the star. All other houses closed week of 7.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Charles Frohman's co. in Bohemia opened the season here 2 to a fine house; co. good and play superb.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): A Texas Steer opened the regular dramatic season 16 to deservedly large business. An excellent co. kept the audience in a roar. Side Tracked 24, Chinatown 30.

BELLOWS FALLS.—OPERA HOUSE (Bromaghan & Blakley, mgrs.): Hoyt's A Texas Steer 14; good house, fine co.; Joshua Simpkins 21.=ITEMS: Chas. Hoyt and wife and Mrs. Hoyt's sister, Miss Sealer, attended Hoyt's A Texas Steer here 14.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): James O'Neill 12, S. R. O.; De Wolf Hopper 14 turned people away; receipts, $1280. Joshua Simpkins 17, Baggage Check 29.=ITEMS: Out of five entertainments this season four have played to S. R. O. De Wolf Hopper was called before the curtain three times and finally made one of his characteristic speeches; his wife shared the honors with Hopper and captured the audience.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, lessee and manager): James O'Neil in Monte Cristo to a good house 16. The co. and the play are good. Morrison's Faust Oct. 1.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Hoyt's A Trip to Chinatown 22.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leach, manager): Coote and Long 8, 9 played to fair-sized houses and was well received. Marlow's Minstrels, Manager Leath's attraction, drew a good house and the performance went with a laugh from start to finish. Gus Williams did not score a success in One of the Finest 14. Walker Whiteside appeared 15 as Hamlet and gave a splendid interpretation. He closed his engagement with Richelieu. Mr. Whiteside is not particularly happy in his support this season, and he was quite painfully ill to boot, but his work was highly finished and artistic. Corinne will play against William Jennings Bryan 18, and "the next president" will of course be the stronger drawing card. Frederick Warde will open his season here in Lear 21, 22.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Walker Whiteside 10 to good business. Frederick Ward 26; Della Fox Opera co. Oct. 8; Rhea 9.=ITEMS: Arthur T. Wade, Jr., is here in the interest of the Frederick Ward co.—Sir Charles Holton, the old minstrel man, was here looking after the interest of the Syndicate Circus, which appears 22.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dusebeity, manager): Barlow Brothers' Minstrels matinee and night 12; small house and poor co. Walker Whiteside in Hamlet 14; fair house; first-class co.; good support and fine scenery. Gus Williams in One of the Finest 15; fair house and co.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Coote and Long in Another Man's Wife 10; excellent performance to very poor house.

PETERSBURG.—ACADEMY OF MUSIC: House dark 14-19.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): This house was opened for the season 9 by Barlow Brothers' Minstrels to a large and appreciative audience; co. first-class. Clark Hillyer 24, 25. Rhea 29.

WASHINGTON.

SEATTLE.—THEATRE (P. B. Heliner, manager): Remenyi, assisted by Roman, pianist, and Pauline Stein, vocalist, gave a concert to a good house 7. Return engagement 11.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Barlow Brothers' Minstrels to fair business 6. Black Crook 29.

HUNTINGTON.—DAVIS THEATRE (B. T. Davis manager): Rhea 14 in Empress Josephine to fair business.=ITEM: Ex-Manager Gallick's lease expires 1, and Owner B. T. Davis has taken charge and will manage this season.

WHEELING.—GRAND OPERA HOUSE (F. Riester, manager): Day, the Hypnotist, Oct. 12, to good business. T. W. Keen 24, Sowing the Wind Oct. 2.

WISCONSIN.

BARABOO.—THE GRAND (F. E. Shults, manager): McEwen, mind reader and mesmerist, 17.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): The Ensign, by an excellent co. under management of Chas. G. Allen, was enjoyed by good sized audience 13. In Old Kentucky 21. Great Goods Man 27.=ITEM: Manager Johnson has secured an excellent list of attractions for this season.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager). The Hart Comedy co. failed to appear week of 14. Dark 21-26. COLUMBIA HALL (Frank Winningard, manager): Winningen Concert and Novelty co. opened 13 to S. R. O.; fine entertainment.

LA CROSSE.—THEATRE (J. Strastilska, manager): The House Glee and Mandolin Clubs, assisted by Kathryn Taft Bruce, pleased a large and most fashionable audience 8. The Paul P. Wilkes co. in repertoire at popular prices open for a week 14.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Ideal Specialty co. 15-17 to good business. Fast Mail 30.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): House dark week of 7.

ASHLAND.—GRAND OPERA HOUSE (John Weis, manager): Eunice Goodrich co. 7-12; business fair.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Wood-Jersey co. 7-12; excellent co.; good houses all week.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Manor, manager): The Lyceum Vaudeville co. presented a very poor programme to a small house 10. Chas. E. Murphy, the violinist, assisted by local talent, gave a very pleasing entertainment to a fair house 14. Slayton's Jubilee Singers 18.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, manager): The Fontanas, hypnotists, to a fair sized audience; performance very good.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Dark all week.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): The Brownies opened 14 to a big house, and repeated their success of last season. Ida Mulle as the Spinster Brownie is as cute and charming as ever. The aerial ballet and German band are special features. The S. R. O. sign was out 15, and the advance sale for the week is very large. Excelsior, Jr., 21-26.=QUEEN'S THEATRE (Sparrow and Jacobs, managers): Oriental America opened to S. R. O. 14. The performance is unique in its line, embracing grand opera, minstrelsy, and burlesque. A Baggage Check 21-26.=THEATRE ROYAL (Sparrow and Jacobs, managers): Dan McCarthy opened 14 in his new play, The Irish Greenhorn, to big business, and sustained his reputation as a clever comedian. He is supported by a fairly capable co. Tina Kitts, of Montreal, did some graceful dancing, and sang prettily in Act II. Gus Hill's Novelties 21-26.=THEATRE FRANÇAIS (W. E. Phillips, manager): The stock co. presented Forgiven 14 to big business. Frank Drumere scored as the hero, Jack Diamond, and Florence Lytelle gave a charming performance of Annie Dennison, a good vaudeville bill is given, of which Stuart, the male Patti, and Dot Davenport are the chief features.=ITEMS: An excellent entertainment programme is being given at the Exhibition Grounds afternoon and evening, under the able direction of Manager J. B. Sparrow.—Sohmer Park is crowded nightly to witness the performances of Lockhart's Elephants and Helen Vatter.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): House dark 14-16. Thomas Q. Seabrooke in The Thoroughbred 17-19; Lillian Russell 21-23.=PRINCESS'S THEATRE (O. B. Sheppard, manager): House dark 14-19.=TORONTO OPERA HOUSE (Ambrose J. Small, manager): Frank Bush in Girl Wanted 14-19; fairly good business. The Cotton Spinner 21-26.=ROBINSON'S MUSEE THEATRE (H. H. Lamkin, manager): A good bill presented week of 14 included the Lesters, Fairbairn, Reush and Kennedy, Tutt and Woodard, Major Mite, Harry J. Daniels, the Houghtons, Cornelius and Eveline Vontin.=AUDITORIUM TARATRE (Frank Pepper, manager): The Octoroon 14-19; good business.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dan McCarthy 22. Coming: James O'Neill, Griffith, Albani, Dumrosch Orchestra, Innes's Band, and Bancroft and Knox.=GRANT'S MUSIC HALL (Harry Lindley, lessee): The Boston Comedy co. 14-19 gave a very poor performance at popular prices.

HAMILTON.—GRAND OPERA HOUSE (F. W. Sair, manager): Donnelly and Girard in The Rainmakers opened the house 12 to good business; general satisfaction. The Old Homestead 14, by an all around capable co.; good performance to a large and fashionable audience; general satisfaction. The singing by the double male quartette was excellent.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Return engagement of Ethel Tucker co. 7-12 in a repertoire of popular successes to very large and highly pleased audiences. House dark 14-19.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): The Wilbur Opera co. appeared in repertoire 10-16 to fair business, and gave thorough satisfaction. The co. numbers over forty people, including Eloise Mortimer, Maggie Bolton, Hattie Richardson, E. A. Clark, J. E. Conley, J. C. Harvey, and others. The costuming is elaborate, and the living pictures could hardly be improved. The Old Homestead 17-19.=ITEM: J. E. Conley has been with the Wilbur co. for seventeen years, and the fact that he is still the leading tenor shows how his ability is appreciated by the management.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The season was auspiciously opened 15 by an excellent performance of Denman Thompson's Old Homestead before a large and appreciative audience. The cast throughout was a strong one, John Barker's Joshua Whitcomb being an extremely good characterization, stamping him as a worthy successor of Denman Thompson in that role. A pleasing feature of the performance was the splendid selections of vocal music rendered by the Old Homestead Double Quartette. The Boston Quintette Club 25; The Three Guardsmen Oct. 6.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): House remained dark week of 7, and nothing booked next.

WINNIPEG.—BIJOU THEATRE (W. H. Leach, manager): Fast Mail drew moderate houses 11, 12.

BELLEVILLE.—CARMAN OPERA HOUSE (Leclair and Lesser, managers): Harry Lindley opened the house for season week of 14 to good business; very good performance at popular prices.=ITEMS: The house has undergone considerable improvement, and presents an attractive appearance.—The new theatre, called the Powers Opera House, will be opened by Dan McCarthy 28.

GUELPH.—ROYAL OPERA HOUSE: This theatre opened under management of W. A. Mahoney 15 with J. H. Browne's Theatre co. in Hearts of New York to fair business.

KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Myra Collins and co. opened the season here 14 for a week's engagement to a crowded house; good performance. Anna Eva Fay 23.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): A Trip to Chinatown 7-9 gave great satisfaction; receipts, $1898.75. Sawtelle co. opened 14 in Lost at Sea to S. R. O.

MONCTON.—OPERA HOUSE (W. Lutz, manager): Hoyt's A Trip to Chinatown 11 to large and delighted audience. House dark balance of the week.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

More Ructions of Varied Sorts Enthrall the Dramatic Side of London.

(Special Correspondence of The Mirror.)

LONDON, Sept. 11, 1896.

It seems somewhat satirical to say so, but, notwithstanding so much talk about the undoubted blessings of the Angel Arbitration as compared with the dark deeds of the foul fiend, War, there are just now many quarrels around, especially in the higher histrionic circle. Hardly had we—or at least those more immediately con

LIONEL RIGNOLD.

cerned—began to rejoice over the settlement, or rather patching up, of the temporarily bitter quarrel between Gaiety Edwardes and Company and their erewhile light comedian, Seymour Hicks, when, lo, dissensions began to loom large at the Shaftesbury, a theatre oftentimes wedded to misfortune, which marriages have, alas, as frequently been caused by rows and ructions as by bad pieces—and (Thalia knows) that kind of thing has been plentiful enough there, as at several other theatres one could name.

The Shaftesbury squabbling arose in this wise. In order to patch up the unequal play (unequal even for a musical comedy), The Little Genius, to wit, the management engaged Florence St. John, certainly one of our most melodious prima donnas, in place of the Viennese star, Annie Dirkens, who was imported with the piece by the late Sir Augustus Harris. Now, the said management, being even more varied than most modern, or syndicated managements, and therefore more ripe for quarrel, promptly began to argue as to which section thereof really engaged the fair and fascinating Florence. One of the Syndicators (A. H. Chamberlyn) by name (or stage name) held, and announced, that not only was he responsible for Miss St. John going into the cast of The Little Genius, but also that he (C.), like a certain co-religionist of his, had it nominated in the bond that she (Florence) was to be "lent" by him for The Little Genius until such time as he should see fit to call upon her to "create" the leading singing heroine in the long-promised Armenian opera (or extravaganza) adapted for production at the Shaftesbury.

Well, no sooner had Chamberlyn, with apparently pardonable pride, announced, or caused to be announced the above manifesto regarding Miss St. John, than she denied the same in toto, and in a letter from her own fair hand sent to certain well-known weekly papers Promptly after this comes a letter to yours truly from Mr. Chamberlyn, putting his own case as thus: "Miss St John was under contract to us, and that contract was contained in letters between herself and her solicitors, and ourselves, and was embodied in an agreement which was to have been signed. There was only one point to clear—whether she should commence on Oct. 1 or Oct. 14 We wished her engagement to commence from the 14th, her solicitors wished it to commence on the 1st, and I undertook to give them notice before Aug. 24 whether I could complete Miss St. John's engagement on their terms. I consequently wrote to the solicitors and to Miss St. John herself, and I informed them that I had completed with my syndicate the settlement of her engagement. Previous to this I had, with great difficulty, persuaded Miss St. John (until her engagement commenced with us) to give her services to Mr. Lowe for the second edition of The Little Genius. I hold Miss St. John's letter of Aug. 26 last, which I shall be glad to submit to you, admitting that I had persuaded her to accept this prior engagement in the Armenian."

There are indications of further alarums and excursions in connection with this trivial but not (I think) utterly unamusing rumpus. Meanwhile and during a slight lull in the storm I have but to mention that after La Goulue, and sundry other more startling than pleasant French dancers had been dropped into The Little Genius, Florence St John has duly appeared in the same part and scored therein—and also she has, in the intervals of business, contrived to get herself this week summoned by the Majesty of the Law for having on a recent occasion—and on the Brighton Parade—ridden a bicycle at eventide without an appropriate lamp by way of warning to unwary pedestrians.

While I am on the question of dissensions, perhaps I may as well mention that the English actor who, as I notified you recently, had eloped with a certain other English (and American-known) actor's wife, has been requested to "resign" from his (and the other actor's) club. These clubbers could not, it seems, expel him, because his trespass was not "criminal," forsooth!

There have also (alas the day!) been rife among us dissensions of a journalistic character—a kind of thing which, I dare swear, is utterly unknown in *your* land. Eh? What do *you* think? Our journalistic jars have been chiefly concerned with an article which a certain good, and often gushing, London critic contributed the other day to a brand new weekly bearing a pyrotechnic name. You must know, gentle readers, that the accomplished writer of the article in question—first strictly stipulating that his name should not only not be attached to the article but should in no sense be made public—went in for denunciations—retail, wholesale, and for exportation—of *all* the leading actors and actresses of the day, from our Very Leading Actor downwards. He spoke disparagingly not only of their acting but eke of their ages, which, in the case of certain eminent ladies named, savored undoubtedly of discourtesy in one who is usually so courteous. Unfavorable comments, like bad news, generally travel fast; and ere you could say "Jack Robinson" (or whatever is the American nautical equivalent) that hitherto unheard-of journal was much in demand; not so much because of the article itself, but because the runners of the new paper, notwithstanding the arrangement that the article should appear anonymously, printed at the end thereof the full name of that eminent, but this time more than usually ebullient critic. The author of the article was, at the time of mailing, seeking the blood of that journal, and the leading actors and actresses thus contemned are busily engaged in seeking for *his*. And all this, notwithstanding the fact that the so to speak "given-away" dramatic critic has in the meantime—and another weekly print—endeavored to satisfactorily "explain" this strange lapse from the paths of general gushiness into those of particular "guying."

Certain of the actor-managers so scarified in the above-named article have also been crying aloud for the torture by rack, thumbscrew, wheel, or otherwise of a writer describing himself as "Stanley Jones," who in a miniature magazine called *To Morrow* (perhaps because it deals with to-day) has given the fast-growing actor-managerial class unadulterated haricots.

Sundry Joneses (who were really born so and therefore cannot help it) have written to our papers to set forth that they have nothing in common with "Stanley" of that ilk. I must say that although the To-Morrowites "Jones" (as he calls himself) says some smart things—and although some of the things he says have a certain substratum of truth.—I am inclined to think that he is not only needlessly sweeping, but also not over-righteous in his judgment at times. This "Jones" has by his airy impudence caused several other Stanley Joneses to disclaim any connection with him, and many theatrical folk are thirsting to know who the cheeky person is.

Talking of theatrical journalism, the *Pall Mall Gazette* published a night or two ago something that was very like a wail, as to the sufferings of dramatic critics The writer objects to having to go to first nights and to criticise plays unless the managers concerned give at least a fortnight's notice, forsooth! His argument is that these first nights interfere so with a critic's "social" engagements and holiday ventures, and he is afraid that having to criticise a play willy-nilly is likely to prejudice a critic! It may be so; but, alas, I know some dramatic critics, and of high standing, too, who do not require even the interference with their "social" engagements to warp their judgment. Meanwhile, it is to be hoped that managers when notifying the *P. M. G.* man (say three months ahead of their intention to "produce" something) will also send along some cotton, wool, and other things to protect him withal, and also to give orders that he is to be returned to his office labeled "this side up—with care!"

Now that our chief theatres are fast becoming music-hallized, it was not surprisingly unwelcome to find at the Canterbury this week quite a miniature Drury Lane drama—euphemistically called a "sketch." At one time, however, and that not so very long ago, such a production would not only have been surprising, but would have brought the producers within the compass of the law. For at that time, many a more or less important theatrical manager was wont to harass, prosecute, and otherwise persecute, all sorts and conditions of music-hall folk who would dare to essay even a "duologue" if it chanced to manifest the slightest approach to the dramatic form.

The new "sketch" in question is entitled A Daughter of England, which last named—and not altogether unimportant word can easily be exchanged for the also not altogether unimportant word "America"—should the piece travel to your side. In that event you must take care to have ready a couple of real Maxim guns for these are the principal dramatis personæ In fact, with a terribly deafening mass of conglomerated reports and at the rate of seven hundred shots per minute these guns remove, at one fell swoop, all the Matabele, whom a brutal but blithering Boer has brought on to help him carry off the aforesaid daughter, who is represented by Maud Elmore, whose striking portrait recently appeared in your reflecting MIRROR.

Lionel Rignold, an excellent portrait of whom is annexed, achieved fame in low comedy, a line of business which has become far too rare in these days of "problem" plays and dramas of "subtlety" and "psychology." Not only in England but in the Antipodes do playgoers know the above-mentioned little Lionel, who is cousin to the big George Rignold, long a London tragic star, but for many years past associated with Australian theatrical management. Lionel Rignold has for several seasons past been quite a little tower of strength to the always necessary comic relief in the full grown spectacular dramas which Sir Augustus Harris loved to mount at Old Drury's honored playhouse. In these pieces and at the present moment, as the shining light in The Gay Parisienne, at the Duke of York's, Mr. Rignold evinces, an ever welcome fund of humor which meets with its due reward in lavish applause and ditto salary.

Lost in New York got lost altogether on Monday. Anyhow it didn't turn up at the Olympic and those who had gathered around the doors prepared to freely shed their money—(or "paper") were informed that owing to trouble with the electric light people there would be no performance. There has been none since. The house will, as I told you last week, pass anon into the hands of H. J. Leslie, who seems to have fallen on his feet again, as I predicted he would. Since I last wrote I have seen the designs of the Pilgrim's Progress play he proposes to produce if all goes well.

There have also just been considerable rows at the Garrick as to Little Tich going there with the variety play, Lord Tom Noddy, and also at the Gaiety annual meeting because the shareholders got only fifteen per cent. this year. But of these anon—when they are more developed. Meanwhile we live and breathe. GAWAIN.

AMUSEMENTS IN OUR SISTER REPUBLIC.

[Special Correspondence of The Mirror.]

SAN LUIS POTOSI, Mexico, Sept. 11, 1896.

Orrin's Circus is playing a two weeks' engagement here to big crowds. Orrin's Circus is the favorite amusement enterprise of Mexico, owning its circus and theatre pavilion in the city of Mexico. A first class company appears this year, embracing the Martinettes; Clown Crandil; Romulus, the strong man; the Ben Ash Met Acrobatic Family; Ricardo Bell and his famous musical family, and many others. Mr. Bell has been pecuniarily interested in Orrin's Circus for years, and as a clown he has few equals. He has perfectly mastered the Spanish language, and this, coupled with his Irish-American wit and ingenuity, places him in the front rank. SAMUEL T. BUSEY.

NOTES FROM ABROAD.

At Antwerp, last month, the rush to see A Dark Secret was so great that the police were forced to use sabres to disperse the crowds about the theatre.

Arthur Roberts will appear as a barrister in H. D W Dam's new musical comedy at the London Prince of Wales's. Kitty Loftus, Decima Moore, and Eric Thorne will be in the cast.

The long promised American opera for the London Shaftesbury has been so remodeled by Cecil Raleigh and Seymour Hicks that it is now declared to be practically an American opera.

Charles Wyndham has decided not to tour South Africa. Herbert Flemming has arranged a tour in that country for Mrs. Potter and Kyrle Bellew, playing eight weeks at Johannesburg.

The directors of the London Gaiety Theatre company have proposed a dividend of ten per cent. for the half-year, ended June 30.

Lilla Wilde has returned to England after an absence of five years in South Africa, Australia, and New Zealand.

William Greet's American Sign of the Cross company has begun a preparatory tour of England and Scotland before sailing for New York on Oct. 28.

Anton Lux, leading tenor at the Weimar Opera House, is eighty years old, and has sung at that house since 1855.

The city of Genoa has stipulated that the performances at its subventioned theatre, the Carlo Felice, must be improved.

Lionel Rignold and Weedon Grossmith have blossomed out as writers for the London cycling papers.

Hilda Spong, the Australian actress, made her London bow in the title role of The Duchess of Coolgardie, successfully produced by John Coleman at Drury Lane, Saturday. The cast includes Hermann Vezin, Charles Glenny, J. L. Shine, E. H. Vanderfelt, Ernest Bertram, Clarence Holt, Oswald Yorke, Kate Phillips, and Edith Jordan.

Mr. and Mrs Arthur Bourchier, and their company, will leave England for New York on Nov. 17, opening at the Bijou in this city, Nov. 30, with The Chili Widow. A new Sardou play, and another by Robert Buchanan will be produced during the American tour, which includes Brooklyn, Montreal, Toronto, Baltimore, Boston, Chicago. Philadelphia and Washington, in the order given.

Sir Arthur Sullivan has been elected president of the English Orchestral Association.

Clara St. Leger, the English dancer and burlesque actress, has died of consumption.

The Gay Parisienne has passed its one hundred and fiftieth performance at the London Duke of York's.

Charles Hannan's new play for Daniel Frohman is entitled The Flower of the Farm.

Anna Foley, a female violinist, is the Gecko of an English Trilby company.

Henry B Irving is playing Hentzau in George Alexander's Prisoner of Zenda company.

John M. Fisher and Edgar Turner have written the words and Henry Vernon the music for The President, a new musical comedy which will soon begin an English tour. The title, first announced as Le Bal Masqué, has been changed

Nellie Ganthony's musical sketch now precedes A Blind Marriage at the London Criterion.

Frank Wood plays Glabrio in the American Sign of the Cross company.

H. R. H. the Price of Wales, and the Prince and Princess Charles of Denmark have again placed the stamp of their approval upon musical comedy by applauding Monte Carlo at the London Avenue.

The profits of The Shop Girl's run in London amounted to about $80,000.

A Daughter of England is the newest spectacle at the London Canterbury, Maud Elmore playing the title part.

At a recent bullfight at Bayonne, one man, six bulls, and fifteen horses were killed and two men injured. The famous bullfighting arena at Béziers has been burned by incendiaries, seven bulls being lost.

Mozart's Don Juan is announced for the Paris Opéra early next month.

Meilhac, Halévy and Offenbach's opera-bouffe, La Vie Parisienne, will open the season at the Paris Variétés.

Mlle. Cara will make her debut at the Comédie-Française in either Mademoiselle de La Seigliére or La Monde ou l'Ou l'Ennuie.

A new operetta, Mignonette, by Duval and Street, will be seen at the Paris Nouveautés, Oct. 1.

Georges Feydeau's successful vaudeville, Le Dindon, was revived at the Palais Royal, Paris, last Wednesday.

Sappho is to be revived this season at the Paris Vaudeville.

GOSSIP.

Felix Dumas has joined the Charles Dickens Players for eccentric and light comedy leads.

Li Hung Chang, attended a variety performance at Toronto, Sept. 7, and was especially pleased by the ballet dancers.

Lottie Vincent, Miss Opp, and Little Georgie Opp are members of Andrew Mack's company. Their names were omitted from a roster of the company lately published.

Curtains about a Cinematographe at the Pearl Street Theatre, Albany, caught fire, Sept. 9, and a large audience fled in panic. Fortunately, no one was hurt, and the damage was trifling.

Manager Theodore L. Hays, of the Bijou Theatre, Minneapolis, writes that Town Topics opened Sept. 13, turning hundreds away matinee and evening.

W. S. Wright, who summered at Saratoga Springs, has returned to New York. During his stay at the Springs, Leonard and Eddy, managers of the Town Hall there, secured him as their business manager for the Summer season, which was most successful.

Ellen Vockey has returned to Washington from Atlantic City.

Ralph E. Cummings has resigned his position with the E. M. and Joseph Holland company, and will spend the winter in Louisville, where he will be interested with J. E. Sackett in the Bijou Theatre.

The statement, recently circulated, that Marie Wellesley's Players had gone to pieces at Waukesha, Wis., was most unjust, as the company continues in the same prosperity that it has so long enjoyed.

Amy Leslie does not go with the Al Fresco Opera company recently organized at St. Louis.

The body of John Vidocq, the comedian, who died at his home in Cleveland, O., on Aug. 28, was brought to this city Sept. 29 for interment in the "Elks' Rest." Mr. Vidocq was an enthusiastic member of the Elks, and it was his special request that he be buried in the plot of the Order.

Nina Bertini Humphreys, who has been singing at the San Francisco Tivoli, has sued Wells, Fargo and Company for $20. On July 29 she sent $250 to a New York bank by Wells, Fargo and Company's Express, but only $230 reached this city. She holds the company's receipt for the full amount,

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TELEGRAPHIC NEWS

CHICAGO.

Good Business at the Theatres--Hall's Personal and Professional Chat.

(Special to The Mirror.)

CHICAGO, Sept. 21.

Business at the theatres is suprisingly good, and there are no signs of hard times here. As usual, Hooley's cosy house leads the van, though the Grand and McVicker's are not far behind. Last Friday night, in a driving rainstorm, Hooley's was filled to the roof with a splendid audience, and The Prisoner of Zenda could stay on for weeks longer if other dates did not interfere. Like young Mr. Hackett's performance of Rudolph, Mr. Sothern's Zenda has been compared with Hope's, a fine part with nothing to his discredit in the hands of either man here in town, however, who could distance both of them, and his name is Otis Skinner. One of these days there will be a "Zenda" written for Otis, and then the box-offices of the country will have to be enlarged. Speed the day!

To-night at Hooley's, Seabrooke, Williams, Davenport, Pitt, and Miss Evesson opened in The Thoroughbred, and gave the same spirited performance I saw at the Garrick not long ago. It is here for a run, and if I do not miss my guess, it will distance the house records of Charley's Aunt, Too Much Johnson, Trilby, and The Gay Parisians. Truly, it's an ill wind that blows nobody good, and the failure of The Liar at Hoyt's was a piece of "Hooley luck," as it gave us Fritz Williams in the Chicago cast of The Thoroughbred. They can't beat him. An immense house witnessed the opening to-night.

Over at the Grand this evening that Chicago favorite, Otis Skinner, opened before a large audience and scored a hit as the crooked-back tyrant, Richard III. He is supported by Maud Durbin, Fred Moseley, W. J. Constantine, and a fine company, under the direction of Joseph Buckley, before whom the Persian beauty of the Atlanta Exposition fled, and during the week they will present The Lady of Lyons and a number of Shakespearean plays, and next Monday evening the brilliant young actor's new romantic drama, A Soldier of Fortune, will begin its first representation.

The Holland Brothers have been drawing such large houses to A Social Highwayman at McVicker's that the play will be kept on this week. Next Monday evening the two artists will present for the first time their new play, Two Men of Business, the clever author of which, Henry Guy Carleton, is here to direct the rehearsals.

That fine actor and prince of good fellows, Louis James, opened at the Haymarket yesterday in a splendid revival of The Gladiator, which will be kept on all the week. He will be followed by Charles A. Gardner in Fatherland.

Last Monday night a crank at the Haymarket came very near shooting George A. Pair, mistaking him for Manager Will J. Davis. The fellow was arrested and said he wanted to kill Davis "on account of the black woman," referring to Grattan Donnelly's new melodrama, The Woman in Black, produced at the Haymarket by Jacob Litt last week. The critics did not all agree on that play though they united in a verdict of praise for Samuel Edwards's performance of a New York ward boss.

Lincoln J. Carter's new play, The Heart of Chicago, was given its first production at the Lincoln yesterday, and scored a hit. It is full of scenic and mechanical surprises.

They are giving excellent performances of light opera up at the Tivoli, with Richard Golden, Myra Morella and Francis Gaillard in the cast. The Pirates of Penzance has been given a successful revival, and The Chimes of Normandy went on to-night. This appears to be a great week for revivals. At Hopkins's South-Side house the vaudeville bill is supplemented by John A. Stevens's play, The Unknown, while over at his West-Side house George France is appearing in the old gallery cyclone, Marked for Life.

Davis and Keogh's elaborate production of the Great Train Robbery is the attraction this week up at the Alhambra Theatre, while over at the Academy of Music Harry Williams's play, On the Bowery, is the card.

The other day I found Otis Skinner studying the relics at an old book stall. He said he was looking at "Scripture Lessons for the Young," but I think his eagle eye rested on "Pickings from Passionate Poems" on the next shelf.

Hugh Quarles has left the Columbia to go to Hagan and Davis's New Century Theatre, St. Louis, with James J. Brady, and Harry G. Sommers, formerly at McVicker's, has taken hold at the Columbia as assistant-manager and treasurer. The house opens its season next week with In Gay New York.

Will Lackaye and his wife arrived here from the coast Friday morning and left at once for New York.

J. W. Kelly's family's benefit at the Columbia Thursday afternoon was a great success, thanks to the energetic work of John W. Dunne, manager of Eddie Foy.

We are in the midst of a cold wave that is helping the theatres and putting frost upon the whiskers of Bob Hooley, who is now back at his old post, "on the door."

"BIFF" HALL.

WASHINGTON.

Next Friday's Benefit for Annie Lewis--Current Bills--News of the Week.

(Special to The Mirror.)

WASHINGTON, Sept. 21.

The opening for the season to-night of Albaugh's Lafayette Square Opera House drew a very large attendance. The attraction was Professor Samri S. Baldwin and Mrs. Kittie Baldwin, the White Mahatmas, who created musical interest with their wonderful and mystifying entertainment. A company of clever specialty people assist in a strong programme. Maggie Cline in On Broadway follows.

Frederick Bond met with a positive ovation on his opening at Rapley's New National Theatre as a star in Smythe and Rice's comedy, My Friend From India. It is but a few weeks ago that Mr. Bond, at the head of his own company, closed at this house a successful Summer comedy season of two months' duration, and all his friends were on hand to give their favorite good send-off. The comedy struck a popular chord, and the excellent assisting company scored strongly. Charles H. Hopper in Chimmie Fadden comes next.

A. Q. Scammon's company in H. Grattan Donnelly's comedy-drama, The American Girl, attracted a large audience to the Grand Opera House. The play is well staged, and the performance most creditable. Robert E. Graham as Ross Bolter, the great American Hustler, introduces a number of pretty and catchy songs. Tompkins's Black Crook follows.

Jolly, joyous, joking Joseph Hart, assisted by talented Carrie De Mar and bright comedy associates, gives a presentation of A Gay Old Boy at Rapley's Academy of Music that is particularly enjoyable. The songs and musical hits are repeatedly encored, and the sensational dancing of Fleurette is a great go. Andrew Mack in Myles Aroon comes next.

Barlow Brothers' Minstrels is the drawing card this week at Whitesell's Bijou Family Theatre, crowding the theatre to-day both matinee and night. Edison's Vitascope, first time in this city, is an added attraction. The picture display evoked most favorable remark, and will prove a strong magnet. A Summer Girl follows.

J. E. Misco's strong burlesque company, The City Club, drew a crowded house to Kernan's Lyceum Theatre. Frank Dumont's burlesque, The Sporting Dutch S., made a hit, and the olio performance was made highly entertaining by the capable work of Thomas Nolan, Gracie and Reynolds, Ollie Atherton and Sophie Erbs; X Ray Binley, the musical Washington tramp actor; Carrie Fulton, Fields and Wooley, Nellie Waters, and Fannie Everett, the burlesque queen. Flynn and Sheridan's The Big Sensation next.

Annie Lewis, the little Washington favorite, will have a benefit given her next Friday afternoon at Rapley's Academy of Music. For over a year and a half she has been unable to follow her profession, and her sojourn in the South last Winter merely served to stay the progress of her pulmonary affection, while it used up most of her savings.

The partnership agreement between Robert Downing and James W. Morrisey terminated with Saturday night's performance.

JOHN T. WARDE.

CINCINNATI.

The Leading Theatres Opened--Business Changes Announced--Minor News Items.

(Special to The Mirror.)

CINCINNATI, Sept. 21.

The Prisoner of Zenda, presented by Daniel Frohman's Lyceum company, with James K. Hackett and Isabel Irving in the leading roles, opened at the Grand to-night before a good-sized audience. The Prisoner of Zenda, with Sothern as the star, did one of the largest week's business of the year last season. This week the outlook is promising. Next comes Robert Downing.

At last the Star Theatre, under the management of Heuck and Fennessy, has opened, and yesterday afternoon made its first bid for public favor. It presented the popular Romance of Coon Hollow, which is a product of the pen of Charles Callahan, at one time a prominent lawyer of this city. The prices at the Star will run from fifteen to fifty cents, and matinees will be given Sunday, Tuesday, Thursday, and Saturday.

Heuck's has the new spectacular drama, Lost in Egypt. There are many musical numbers interwoven throughout the play, and included in the attractions is the famous Imperial Mandolin Quintette. The scenic effects are excellent.

Two packed houses welcomed the genial Tony Pastor and his splendid company of vaudeville performers at the Fountain Square Sunday.

Fitz and Webster and their farce-comedy company, in A Breezy Time, made things lively at Robinson's. There are any number of songs and dances by the troupe.

Rainforth and Havlin have abandoned their lease on Pike's, which still had a couple of years to run. Powel Crosley, the owner of the building, is negotiating with Lou Ballenberg to manage the house for this season. If it be opened, none but first-class attractions will be played.

No effort has been made thus far to enforce the Fosdick anti-high hat law, but it is probable that concerted action will soon be taken looking to its rigid enforcement.

After finishing their engagement at the Grand in The Prisoner of Zenda the Frohman company makes a jump across the country to San Francisco.

Coney Island closed its season last night.

The Ludlow Lagoon is the only one of the Summer resorts to remain open, and it announces the fourth week of its water carnival.

WILLIAM SAMPSON.

ST. LOUIS.

The New Century Theatre Soon to Open--News of the Stage in Mizzoura.

[Special to The Mirror.]

ST. LOUIS, Sept. 21.

The Olympic Theatre was crowded last night, when Mathews and Bulger, two specialty artists who work well together, commenced their engagement in a rattling, up-to-date, and amusing farce-comedy on the order of Hoyt's skits, called At Gay Coney Island, and made a big hit. It is full of ginger, fun, dancing, and original music, and the company includes a lot of capable people, among them Jennie Whitbeck, a fetching and lively little soubrette. The farce-comedy is one of the brightest and best of its kind.

In Darkest Russia, an interesting and powerful play, lavishly staged and with a number of picturesque scenic effects, commenced an engagement at Havlin's with yesterday's matinee. Two big audiences witnessed the many stirring and interesting scenes.

Two big audiences witnessed the opening performance at Hagan's with Charles A. Gardner in his comedy, Fatherland. He is surrounded by a creditable company.

Hopkins's Grand Opera House had its customary crowd yesterday, and before eight o'clock there had been enough people turned away to fill a small-sized theatre. The stock company gave Hands Across the Sea as if they had been playing it for an entire season, and the specialty features, including the Garnella Brothers, the Viloria Sisters, Zisku, and others, made the performance a very strong one.

The spectacular musical burlesque, Wicked Paris, by Rice and Barton's Rose Hill Folly company, drew two fine audiences to the Standard Theatre yesterday. The company includes many star vaudeville artists.

The Suburban closed down last night on account of cool weather, after a very prosperous season.

The company at Koerner's Park gave several performances last week on the Co-operative plan. On several nights the audience was not large enough to justify a performance. Last Wednesday night, the seven members of the company were given a benefit, and each realized from it a fair sum of money. Most of them leave to-morrow night for Chicago, Miss Salinger, Harry Paulton, and Herbert Salinger among them.

The Standard Theatre last Monday night gave two performances, the second one beginning at midnight. Candidate Bryan spoke at three different places that evening and, after his speechmaking, there were enough people left in town to warrant an extra performance at midnight.

An excited individual cried "Fire!" at Hopkins's Grand Opera House last Wednesday night, but the attaches of the house and Manager Salisbury, by presence of mind and coolness, averted a panic and everything was soon quiet.

The members of the Theatrical Managers' Association here are angry because Mayor Walbridge has extended the use of the Convention Hall for a horse show. They claim he has no right. They may enjoin the city collector from issuing a license. Anyway the matter has caused a great deal of feeling.

The Western Commercial Travelers' Association gave a smoker last Saturday night, and the four Angela Sisters, who gave a turn at Hopkins's last week, were among the attractions.

Last Thursday night, while the performances were on, there was a small fire at the Lindell Hotel, where a number of theatrical people were stopping. For a while it looked as if the hotel would go, and the various professionals were frightened. The advance representatives and those in "front" of the houses hurried over to save their valuables, but no serious damage was done.

The At Gay Coney Island company arrived Friday morning, and laid off until last night.

The work on the New Century is being rapidly finished, and it looks now as if James J. Brady's promise to open Monday night will be kept. Great preparations are being made, and, judging from the advance demand for seats, the opening will mark an era in theatrical St. Louis.

Manager John Havlin and John Rainforth, of Cincinnati, were in the city last week.

W. S. HOWLAND.

PHILADELPHIA.

All Sorts of Attractions in Quakertown--Openings, Bookings and Other Matters of Interest.

(Special to The Mirror.)

PHILADELPHIA, Sept. 21.

The week opens with a splendid array of attractions at our theatres, and excellent prospects for good business.

At the Chestnut Street Opera House Proctor's Big Novelty company is a great hit, every act on the programme scoring. Johnstone Bennett and S. Miller Kent in a pleasing act. A Quiet Evening at Home, Brothers Horn in a sketch of London life, Ezra Kendall, two Bostons with their comedy dogs, Gertrude Mansfield, Arnim and Wagner, Pantzer Brothers, Sig. Grais's trick animals; and George Lockhart's original comedy elephants. The Proctor company remain for two weeks, giving two performances daily. Chevalier comes Oct. 5; Stuart Robson, supported by Madame Janauschek, Oct. 12.

Hoyt's A Black Sheep, with Otis Harlan as Hot Stuff, attracted a large house at the Chestnut Street Theatre to-night and remains for coming week. Lady Slavey to follow.

Broad Street Theatre, with Professor Kellar, the noted magician, opens the season Sept. 28, to be followed by The Heart of Maryland, Oct. 5, for a run.

Andrew Mack in Myles Aroon, with good support, is at the Walnut Street Theatre for week, giving an excellent performance. Peter F. Dailey in A Good Thing follows 28.

The great and only Fregoli in his remarkable impersonations opened to-night at the Park Theatre for two weeks, attracting much attention. Miss Philadelphia, with nearly an entire new cast, opens its season here Oct. 5.

The Arch Street Theatre, which has been closed for some time, has been leased by Joseph Tressi, the well-known musical director, and during the Summer running the Academy, Atlantic City. He will entirely remodel the theatre and make it an up-to-date place of amusement, modeling his performance on the London style of entertainments, with show pieces, pantomimists, large chorus, and specialists.

The powerful drama, Gwynne's Oath, by Nelson Wheatcroft, originally produced by Adeline Stanhope at the Walnut Street Theatre, some six years ago, is this week the attraction at the Girard Avenue Theatre, and rendered by the first-class stock company in a manner calling for the highest commendation, every character truthfully delineated, winning applause from the crowded audience. Robert Drouet, contrary to reports, remains here as leading man the entire season. Harry Davenport will make his first appearance this season Sept. 28 as Arthur Hinsdale in The Professor.

The Castle Square Opera company at the Grand Opera House, with best seats at fifty cents, is already an established success. Maritana is the bill for the week with a strong cast. Next week, The Merry War.

Sandow's Olympia at Gilmore's Auditorium to-night attracted a crowded house, and certainly the large and many attractive novelties assure a continuance of the business for entire week. The Rossows, Wood and Shappard, Mandois, Al Ildecapitaine, Jessie Merrillees, Muldoon, the wrestling pony; the Biograph, with moving pictures, and Sandow in a new act. Following week, Hyde's Comedians, with Helene Mora. Tony Pastor Oct. 5.

The Charity Ball at Forepaugh's Theatre, the greatest card ever offered at this house, was received by large patronage. It is handsomely staged, well acted, and warmly appreciated. Every member of the large stock company in the cast. In rehearsal for week of Sept. 28, The Marble Heart.

The Sidewalks of New York is at the National Theatre this week with its realistic scenic effects. Oriental America follows, week of Sept. 28.

The People's Theatre, under the new management of F. G. Nixon-Nirdlinger, is being brought into prominent notice by liberality, enterprise and effort to engage all the noted stars playing at the down-town theatres. Maggie Cline is booked for Christmas week. To-night, Tony Farrell opened in Garry Owen, supported by Frank Kilday, W. B. Cahill, Marie Verner, Jennie Leland and others. When London Sleeps, follows Sept. 28; Joseph Murphy, Oct. 5.

The Great Diamond Breaker, with Etelka Wardell, is at the Standard Theatre for week, and give an attractive entertainment. Tony Farrell moves from the People's Theatre to this house for week Sept. 28.

The Bijou Theatre continues to attract immense houses. This week's programme introduces the Cinematographe, Hilda Thomas and Frank Berry, Jessie Couthoui, Watson and Hutchings, the Sidmans, Geo. W. Day, Waterbury Brothers and Tenny, Morrisey and Rich, Fulton Brothers, Ward and La Rue, Quaker City Quartette, Fisher and Carroll, Mendoza Sisters, the Hewlettes, La Verde Sisters, and Lorisaux and Nindell.

The Trocadero at Tenth and Arch Streets is doing well, with Rose Sydell's London Belles the attraction for week. Widow Winn's Reception, Campbell and Shopp, Hart and Walling, Barr and Evans, an Irish cake walk, and The Isle of Sham-Pain are the principal features.

The Rentz-Santley Burlesque company occupied the Lyceum Theatre, and Manager Leavitt has provided a good show, with many catchy and attractive features. For next week, Robie's Bohemia Burlesquers.

Dumont's Minstrels at the Eleventh Street Opera House are meeting with favor. Hughey Dougherty, Murphy and Turner, Dave Foy, and Harry C. Shunk making distinct hits.

The Kensington Theatre offers the Casino Girls' Burlesque company, introducing Kilroy and Rowlston, the Wests, Conway and Dwyer, Fabian, magician; Nellie Heywood, and the Bernard Sisters. Next week, The Gilded World.

The Dime Museum programme for week includes Professor R. P. Stanton, hypnotist; Talitoni's Indian tribe, Charles Stanley, Breech Family, Dan Regan, Farley and Welch, Lew Gordon, Harry Gilbert, Mexican Trio, De Hollis and Valora.

S. FERNBERGER.

BOSTON.

Les Deux Gosses Produced at the Museum--May Irwin's Fainting Fit.

[Special to The Mirror.]

BOSTON, Sept. 21.

Decidedly the busiest night of the season this has proved to be. The regular first-nighters are out in full force to-night to see the first production of an adaptation of Les Deux Gosses, by Pierre Decourcelle. The play was first called The Hand of Destiny, and all went well until the name was changed to Two Little Vagrants. Then, when the Sunday stories were all in type the sponsors tacked a "the" in front of the "two," and another correction was necessary. The cast is a strong one, and includes Mary Hampton, E. J. Ratcliffe, Minnie Dupree, and Jessie Busley.

Here is the story in brief: Carmen is the wife of an autocratic diplomat, but she is also the lover of an army captain, by whom she has had a child, who has been reared in secrecy. Helene is the wife of Carmen's brother, George D'Armont, and they have one son, Fan Fan. Helene endeavors to shield her sister-in-law from the results of her intimacy with the captain, and with that purpose pleads with the latter for the return of Carmen's compromising correspondence. The captain consents, and later sends the letters by his orderly; but the orderly meets with an accident, and while in the hospital the letters are stolen from him by La Renard, the husband of a strolling entertainer, Zepturine. The captain writes to Carmen warning her that the letters have been stolen, but he does so under cover to Helene. The letter falls into D'Armont's hands, who, thinking his wife the guilty one, casts her off. In addition, believing that Fan Fan is not his child, he seeks vengeance by giving him to the robber, La Renard. Fan Fan, therefore, comes to be reared in Zepturine's van, and he has for a friend little Claudinet, the nephew of this miserable couple, a puny sickly child. Their adventures together are many. After the lapse of some years D'Armont and Helene meet in a square where stands the van of La Renard and Zepturine. The former, overhearing the husband and wife speak of their child, seeks to make money by restoring him; but Fan Fan has fled, and La Renard substitutes Claudinet. Later the fraud is discovered, and the real child turns up. D'Armont will not believe his wife innocent until he sees the letters that La Renard stole, and the pursuit of these letters leads to many adventures and complications. They are finally secured by Fan Fan, who drowns La Renard in the lock at Austerlitz. The latter's accomplices kill little Claudinet, whose death mars the rejoicing that would otherwise have resulted. This forms a pathetic and picturesque climax to the careers of the Two Little Vagrants.

Another event of equal interest is the first appearance here as a star of Thomas E. Shea, whose home is just across the Charles in Cambridge. He come here with The Man o' War's-man, and to-night there were more aldermen and common councilmen in the Bowdoin Square than there were in City Hall. The house was packed, and the business was on a par with the enthusiasm.

At the Castle Square the Gondoliers was put on to-night for a single week, cast to the full strength of the new company. Laura Millard is rapidly establishing herself as a local favorite, and promises to divide honors with Clara Lane before the season is over. The company is better than ever, but I'd like to see Tom Persse and Edith Mason, Arthur Wooley and William Wolff back, for the sake of old times.

It is 8 Bells all the evening at the Columbia this week. The spectacle has played its annual engagement at the Boston for years, but the change of location promises to bring new friends to the piece.

If everybody in Boston did not like His Absent Boy at the Park, and some of the critics picked flaws in it, there were plenty of others who did. The play promises to do a big business the second and last week of the engagement.

There is no change in the good fortune of Sunshine of Paradise Alley at the Tremont, and the play will be kept on until Frank Daniels comes back to Boston with The Wizard of the Nile. Roger Harding and H. W. Frillman now do a capital bit in the first act.

The Old Homestead is in no need of repairs. It is good for a lifetime, and the business at the Boston keeps up to the standard long ago established by Denman Thompson at this house. There is no immediate limit to its run.

Marie George will probably soon replace May Duryea as the Lady Slavey.

Manager Frank V. Dunn, of the Trocadero, has disposed of his interest in the Nickeloden to a syndicate known as the Eden Musee Co., limited. The New York resort will be imitated.

The Theatrical Mechanics Benevolent Association has paid $50 for a single admission ticket to the great testimonial benefit to the family of J. W. Kelly at the Boston 27. The performance will be a glorious success.

E. F. Edgett, dramatic critic of the *Transcript*, was married last week to Miss Evelyn Torrey. They are to live at West Somerville.

Jessie Carlisle had a signed article in the *Sunday Journal* descriptive of her trip with three of the Lady Slavey girls through that paper's establishment.

May Irwin fainted on the stage of the Museum at the last appearance of The Widow Jones. She was "all broke up" over the enthusiasm aroused, and after the last act she was recalled until she attempted to make a speech. She couldn't do it, and hastened behind the curtain to fall fainting in Ada Lewis's arms.

George F. Marion and wife are now in Boston. He is to go with Life in the Tenement after election.

Three Cambridge societies are to attend Cambridge night at the Bowdoin Square in honor of Thomas E. Shea.

Friday of each week will be professional matinee at the Trocadero.

Captain William H. Daily, who has been seriously ill at Cottage City, has recovered sufficiently to return to Boston.

JAY BENTON.

PITTSBURG.

Good Audiences Greet Well-Known Attractions--Notes of the Theatres.

(Special to The Mirror.)

PITTSBURG, Sept. 21.

The return this season of Roland Reed, supported by Isadore Rush and a well-selected company, was the occasion of a large gathering at the Avenue to-night. Mr. Reed produced The Wrong Mr. Wright, and the play pleased. Next week Henry E. Dixey in His Absent Boy.

George W. Monroe was greeted by a crowded house at the New Grand to-night, this being the opening. Our Happy Little Home was the bill. Thomas W. Ke follows in repertoire.

Down in Dixie packed the Bijou to overflowing to-night, and with Milt G. Barlow and the Pickaninny Band, made a great hit. The advance sale is large. Edison's Vitascope is retained another week. The Great Train Robbery follows.

There is no falling off in the large daily attendance at the Duquesne Theatre, and the bill offered this week includes Tim Murphy, the Mimic Four, Lizzie and Venie Daly, Professor Martyne, and a score of other specialists, all making a continuous performance of great excellency.

At the World's Theatre the season opened with Pilar Morin in the French pantomime, Orange Blossoms. The house was well filled.

Standing-room is all that is offered at the Avenue Theatre after 8 o'clock, and to-night was no exception. Mr. and Mrs. Sidney Drew in the one-act comedietta, In Clover; Annie Myers, Dudego, the Fabriano Sisters, Sidney Grant and Miss Norton, Wass and Maddock, Arthur Rigby, the Stanleys, Barry and Bannon, and Cora Strong contributed to one of the best bills ever offered at this house. Lumiere's Cinematograph is retained another week.

Rook's Players opened at the East-End Theatre in The Danites to a large and appreciative audience. The Dashing Widows, Among the Pines, Battery B, and Forgiven are underlined. In Africa follows.

The death of Nellie May Scott at the West Penn Hospital last week caused great regret among her numerous friends in this city. Miss Scott was a member of the Casino Summer Opera Company, and was twenty-five years of age. The arrangements for the funeral were kindly undertaken by Manager Schwab, of the New Grand, and the interment took place in Uniondale Cemetery.

George Thatcher will be at the Duquesne Theatre next week, assisted by Ed Marble. They will be seen in a sketch entitled In the Swim.

Herrmann is booked for an early appearance at the New Grand.

At the forthcoming engagement of Sol Smith Russell at the Alvin A Bachelor's Romance will be given for the first time here.

EDWARD J. DONNELLY.

A THEATRE LEASED.

(Special to The Mirror.)

DENVER, Col., Sept. 21.—Peter McCourt and W. H. Bush have taken a five-years' lease of the Broadway Theatre, this city, and will manage it under the firm name of Bush and McCourt.

T. E. CARSTARPHEN.

OUT-OF-TOWN OPENINGS.

(Condensed from Mirror Specials.)

The Great Diamond Robbery opened its season Sunday at H. R. Jacobs's Alhambra, Chicago, to $1517, and many were turned away.

Mathews and Bulger broke the season's record Sunday night at the St. Louis Olympic.

The new Croswell Theatre, Adrian, Mich., C. D. Hardy, manager, opened Saturday with Shannon of the Sixth, which was enthusiastically greeted by a big audience. At Toledo, Sunday night, the play again scored a pronounced success.

A Midnight Bell broke the record at Litt's Grand Opera House, St. Paul, Sept. 20.

Herrmann the Great made a new record at the Academy of Music, Jersey City, last week.

THE BEAU BRUMMEL OF MAGICIANS.

Bancroft during his visit abroad received an addition to his reputation that was not sought after by him. Making the acquaintance of a number of English press representatives, one of the English magazines in publishing an article regarding him titled him the Beau Brummel of Magicians. While Bancroft is not eager for a reputation built upon this basis, he is known to be one of the finest appearing men behind the footlights to-day, and his taste and expense in attire threatens to run Berry Wall's honors very close. Bancroft's handsome appearance on the stage, aided by his fascinating manner as an entertainer and amuser, has much to do with the general charm of his magical performance.

Tornado did $300 50, Mankato (Minn.) Opera House, Sept. 18. What could your show do? Thanksgiving and Xmas open. Jack Hoeffler, mgr.*.*

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Room 20, Standard Theatre Building, NEW YORK.

BEN TUTHILL'S PROTEST.

In response to a telephone message, a MIRROR representative went over to Miner's Theatre at Newark, N. J., to see Benjamin Tuthill, who is managing the tour of An Innocent Sinner And this is what he had to say for publication:

"Not so much for myself, but in behalf of Miss Lillian Lewis and the members of my company, I must protest emphatically against an untrue and an unjust statement in a recent issue of your paper.

"In it you refer to imaginary troubles of ours in Wilkesbarre, and assert that David M. Murray and Lawrence Hanley left the organization, being unable to obtain payment for services rendered. Mr. Hanley, you affirm, was compelled to pawn his satchel to get out of town. The fact of the matter is that Mr. Murray and Mr. Hanley asked permission to stay over until a later train than the one on which the company left, and said permission was granted.

"The company was to play, and did play, that night in Scranton. Mr. Hanley kept his word, arriving in time to personate his role, as usual. Mr. Murray, however, according to a trustworthy report, having indulged too freely in the flowing bowl, remained in Wilkesbarre to recover his lost nerves in quiet somnolence. At that time *not one penny* was due any member of the company, yet all who requested an advance to pay their hotel bills were accommodated, and they thereby became indebted to the management. Last week we appeared at Ford's Theatre, Baltimore, and I have the signature of each and every individual member of our company acknowledging that their salaries have been, as they always will be, paid when due. I sent for a MIRROR representative, believing that THE MIRROR was, after all, an 'innocent sinner,' and would be the first to make reparation for a wrong that might do incalculable injury to all concerned."

Then Mr. Tuthill took THE MIRROR'S representative on the stage where a rehearsal was in progress, and where, with the exception of Lawrence Hanley, who was not present, all the members of the company stated that their salaries had been paid in full up to last Tuesday, their regular pay-day. The company are booked to play at Hyde and Behman's Theatre in Brooklyn next week, and at Rapley's Theatre in Washington the week following.

MR. BARNABEE EXPLAINS.

"I wish you would straighten out two little matters that the daily papers have made a mess of," said Henry Clay Barnabee, of the Bostonians, to a MIRROR man yesterday. "The opera in which we open at the new Murray Hill Theatre was originally called In Mexico, 1848. That was the opera's first title, mind you. In order to avoid conflict with a play on the road called In Mexico, we changed the name to A War Time Wedding. So many people misunderstood that title, imagining that the opera had something to do with the Rebellion, that we have found it necessary to change back to the first title. There have been many rumors and much nonsense afloat concerning the matter, and that's why I'm giving you the straight facts. There can be no disputing our priority to the title. As for the opera itself, it is the work of Oscar Weil. Mr. Dazey assisted him. It is virtually a melodrama set to music.

"There has been some misunderstanding, too, over the announcement that we were to do Rip Van Winkle. Here are the facts: Jules Jordan, a Providence composer of local fame, has written an opera based on Washington Irving's legend. Mr. Jordan has never seen the Boucicault play, and I can vouch for the originality of his work, which is extremely simple in theme and development. His music is delicious. We are going to give Mr. Jordan's work a local production in May. If the opera develops latent possibilities, we may do something with it. I am to play Rip, but I'm modest enough to confess that nothing remains to be done with the part that Jefferson has immortalized."

SALVINI IS VERY ILL.

A cablegram from Florence to Manager W. M. Wilkison, last week, stated that Alexander Salvini's illness was likely to be of long duration, and in all probability he would not be able to appear before the public this year. Manager Wilkison immediately canceled a greater part of the time contracted for his star.

"When I left Mr. Salvini in Florence," said Mr. Wilkison, "he was able to be up and about. We hoped, therefore, that some time along in November, he would be well enough to open his season. This last report of his condition dispels that hope."

It was rumored yesterday that Manager Wilkison had been offered the management of a successful star, and, until the return of Alexander Salvini, he would probably devote his energies to the direction of some other theatrical magnet.

MORE ABOUT TENNESSEE'S PARDNER.

Concerning the letter published last week from Arthur C. Aiston, who is presenting Tennessee's Pardner on tour, Cora Van Tassell writes that William Beebe, said to have sold the rights to Mr. Aiston, "never owned this play, but was simply employed as attorney by Norman Kelley, my guardian and backer of the production. I bought and paid cash for Tennessee's Pardner, and have never disposed of any rights to anyone. I was not in the city when Mr. Aiston's company opened, and my first intimation that they were using my play was when I saw it in THE MIRROR. I have instituted proceedings against him, and shall endeavor to secure damages from local managers permitting a performance of this play."

MATTERS OF FACT.

Arthur Giles, a clever character actor, recently a member of the company presenting Max O'Rell's comedy, The Catspaw, has returned from Europe. He has not yet signed for the season.

Hannah M. Ingham, whose work in the lead of A House of Mystery won the praise of the metropolitan critics last week, has not yet signed for the season.

Josie Burrows is disengaged for juvenile or children's parts. She has lately closed a successful engagement with the Cyrene company, with which she presented her song and dance specialties.

Herbert Cawthorn has captured the press with his inimitable specialty introduced by him in The Woman in Black. He has also made a hit in the role of the Policeman.

Lumiere's Cinematographe, which has been successfully exhibited at Keith's Union Square Theatre, and is still one of the features of that house, are presenting new views all the time. State rights for the same may be secured of the Lumiere Agency, 29 West Thirtieth Street.

Hi Henry's Minstrels, who have been appearing to good business since the opening of the season, announce immediate open time. They play Buffalo and Rochester three nights each next week.

A flying machine to work from gridiron to stage is wanted by "Cash," care this office.

L. Goldsmith, Jr.'s new department, in which he handles grease paints, powders, rouges, and cold cream, has proven very successful, he receiving orders from all parts of the country in response to his advertisements in THE DRAMATIC MIRROR. His full force is employed night and day filling orders for make-up boxes and theatrical trunks.

Eva Selbie has signed with Strange Adventures of Miss Brown, in which she will play the Demarara Girl.

Nita Sykes has returned to this city. She has not signed for next season.

A well-known American manager, who is going to spend the Winter in England, will arrange for the production and sale of plays on the other side. He may be addressed as "Reliable American Manager," care this office.

Edith Mai will shortly produce an artistic aerial novelty, assisted by Marie Eames, a contralto of wide range. Miss Eames is a cousin of Emma Eames Story, the famous prima donna, and possesses a fully cultivated contralto of fine quality and culture.

Felix Dumas is playing the eccentric and light comedy leads with the Charles Dickens Players.

C. Hugh Bennett, recently with Robert Hilliard, will assume the management of the Davidson-Cummings company, which will shortly go on tour.

Richard Quitter, the singing comedian, who was for many years with Edward Harrigan, and last year a member of the Princess Bonnie company, has not yet signed for this season. He made a decided hit as the Mandarin Zune at Crescent Park, R. I., the past Summer.

Sketches and short plays, suitable for the vaudeville stage, introducing two or three people, may be had upon reasonable figures by applying to Henry Widmer Music Company, 253 West Forty-Second Street.

Al H. Wilson has resigned from Rice's Evangeline, and invites offers for special engagements or to do his specialty. Mr. Wilson made a big hit as Captain Dietrich at Manhattan Beach during the Summer.

Frederick Lotto returned to town last Tuesday. He has not closed for the season, and will accept good offers only.

E. Trautman, who was the musical director with Fanny Rice last season, has not yet closed. Mr. Trautman acted in a similar capacity for Nellie McHenry, Henshaw and Ten Broeck, and others.

George McManus's handsome new house, the Fourteenth Street Theatre at St. Louis, Mo., is to open Oct. 5. Mr. McManus is in search of a strong and representative attraction for the inaugural week. The house is being booked through McConnell's Exchange.

"Confidential," care this office, wants a manager capable of booking an attraction for a new comedy drama.

Clara Washburne may be addressed in care of this office, where all communications will reach her.

Paul Cazeneuve, in The Three Guardsmen, and Daniel Sully, in The Millionaire, have just closed two big weeks at Lothrop's Opera House, Worcester, Mass. Manager Wilton has booked The Cotton King for Nov. 16, and still has open time in October and November

Rough, Platzer and Caldwell, the scenic painters, are prepared to furnish scenery for productions and theatres. Their studio is located at 156 West Twenty-ninth Street, New York.

All communications addressed to Harry Dickeson in care of this office will reach him.

Manager W. B. Cundiff still has some good open time at Rennick's New Opera House, Clinton, Ill., where a good class of attractions have already been booked.

William Verance may be engaged for characters, heavies, or dialect roles. His address is 1786 Lexington Avenue.

U. B. Collins assumed the part played by Francis Carlyle in Under the Polar Star at the Academy of Music on three hours' notice, Mr. Carlyle being indisposed. He gave a most creditable performance, playing the part three nights last week.

William Hepner, the well-known wig maker of 97 Washington Street, Chicago, numbers many of the most prominent professionals among his patrons. He has just issued a new catalogue, which he will send free upon application.

Mark Price, not having signed for this season, invites offers from stars or first-class attractions only. He may be addressed care this office.

H. Percy Meldon, stage manager, is at liberty. His address is Lansdowne Hotel, St. John, N. B., until Sept. 26.

Paul Cazeneuve in The Three Guardsmen closed a big week at Lothrop's Opera House, Worcester, Sept. 12.

NEW YORK THEATRES.

GARRICK THEATRE 35th STREET, Near BROADWAY.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
NEW FEATURES. NEW SONGS.
ALBERT CHEVALIER
And His Company.
Management Chas. Frohman.
Evenings at 8:30. Matinee Saturday only.

EMPIRE THEATRE BROADWAY AND 40TH ST.
CHARLES FROHMAN . . . . . Manager.
Greatest Empire Success.
JOHN DREW
Management Chas. Frohman.
in his best triumph
ROSEMARY
By Louis N. Parker and Murray Carson.
Evenings 8:20. Matinees Wed. and Sat.

BROADWAY THEATRE
Broadway and 41st Street.
MR. ANDREW A. McCORMICK . . . . . Manager
Handsomest and safest theatre in the world.
4TH AND LAST WEEK
Of the prominent comic opera success
THE CALIPH
WITH
JEFFERSON DE ANGELIS
And a Company of 70.
Seats now ready. Matinee Saturday at 2.

GRAND OPERA HOUSE
8th Avenue and 23d Street.
AUGUSTUS PITOU . . . . . Lessee and Manager
J. DUKE MURRAY . . . . . Business Manager
Matinees Wednesday and Saturday at 2
Gustav Kahn's magnificent production of Frank Harvey's sterling melodrama,
THE LAND OF THE LIVING
Scenic effects: The fatal explosion, London at night, great flood and waterfall, the diamond mines of South Africa. New Songs! New Dances!
A STRONG AND COMPETENT COMPANY.
Next week—The Last Stroke.

KNICKERBOCKER THEATRE
Cor. 38th St. and Broadway.
AL. HAYMAN & CO. . . . . Proprietors
2d WEEK. CROWDED ALL THE TIME.
FRANCIS WILSON'S
Magnificent Production of
HALF A KING
Management of A. H. Canby.
Evening at 8. Matinee Saturday.

HOYT'S THEATRE 26TH STREET, near Broadway.
HOYT & McKEE . . . . . Props. and Mgrs
A BIG HIT
Best American Play Since Hazel Kirke!
SUE
By Bret Harte and J. Edgar Pemberton.
Management Charles Frohman.
Evenings 8.30. Matinee Saturday at 2.

DALY'S BROADWAY AND 30th
Under the Management of Augustin Daly.
Every evening 8:15. Matinees Wed. and Sat. at 2
George Edwardes' Japanese Musical Comedy
THE
GEISHA
Dorothy Morton, Van Rensselaer Wheeler, Edwin Stevens, William Sampson, Herbert Gresham, and Violet Lloyd.

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J. WESLEY ROSENQUEST . . . . . Manager
Reserved Seats, Orchestra Circle and Balcony, 50 cts.
The Grand Romantic Spectacle, TOMPKINS'S
BLACK CROOK
Sept. 28—The Great Diamond Robbery.

NEW YORK THEATRES.

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CHARLES E. EVANS . . . . . Proprietor
W. D. MANN . . . . . Manager
GRAND REVIVAL
EVANS & HOEY
A PARLOR MATCH
First appearance of the beautiful Parisienne
ANNA H. ELD
Only Matinee Saturday.

LYCEUM THEATRE 4th Avenue 23d Street.
DANIEL FROHMAN . . . . . Manager
Another Lyceum Success
Mr. E. H. Sothern
in a new romantic play
An Enemy to the King
By R. N. Stephens.

B. F. KEITH'S NEW UNION SQUARE THEATRE
B. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1888.
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Joseph Herbert's Burlesque,
THE ART OF MARYLAND
The burlesque is bright, witty and bubbling over with feminine beauty.—Commercial Advertiser.
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Evenings at 8:15. MUSIC HALL. Admission 50c.
Oscar Hammerstein's Operatic Ballet
MARGUERITE
ALL THE BEST STARS
Concert Hall. Promenade Concerts.

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Under Direction of R. M. GULICK & CO.
HOLLIS E. COOLEY . . . . . Resident Manager.
Mats. Wed. and Sat., 2:15. Evenings at 8:15.
In the Heart of the Storm
Next week—The Liliputians.

KOSTER & BIAL'S
ONLY MUSIC HALL IN AMERICA.
Nothing But Foreign Stars.
CISSY FITZGERALD. EUGENE STRATTON.
AND SIXTEEN GREAT ARTISTS.

PASTOR'S Continuous Performances. 14th St. bet. 3d and 4th Aves.
THE KINEOPTIKON,
Dixon Brothers Polly Holmes.
The Midgeleys. Maud Augent.
Murphy and Mack, Burt Sisters, Campbell and Campbell, Shayne and Worden, Burns and Coakley, Emery and Marlowe, Mr. and Mrs. Larry Tooley, Kenno and Welch, Prof. Abt, and others.

BROOKLYN THEATRES.

AMPHION THEATE
EDWIN KNOWLES . . . . . Proprietor
LEE OTTOLENGUI . . . . . Acting Manager
DELLA FOX IN Little Trooper Fleur-de-lis.
Next week—Bleak House.

COL. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
COL. WM. E. AND W. L. SINN . . . . . Proprietors.
Second and Last Week
Frank Daniels in The Wizard of the Nile
Matinees Wed. and Sat.

COLUMBIA THEATRE
DAN'L FROHMAN & AL. HAYMAN . . . Props.
HARRY MANN . . . . . Mgr.
Week beginning Sept. 21.
MAGGIE CLINE IN ON BROADWAY
IDA FITZHUGH
Title role in MARGUERITE at
HAMMERSTEIN'S OLYMPIA.

Clara Washburne
Permanent address MIRROR.

Mrs. Samuel Charles
With Stuart Robson, Season 1896-97.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - SEPTEMBER 26, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

BROADWAY—THE CALIPH.
DALY'S—THE GRISHA.
EMPIRE—JOHN DREW, 8:30 P. M.
FOURTEENTH STREET—BLACK CROOK.
GARRICK—ALBERT CHEVALIER, 8:30 P. M.
GRAND OPERA HOUSE—CHIMMIE FADDEN.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—SUE, 8:30 P. M.
HERALD SQUARE—A PARLOR MATCH.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER THEATRE—HALF A KING, 8 P. M.
LYCEUM—E. H. SOTHERN.
STAR—IN THE HEART OF THE STORM, 8:15 P. M.
TONY PASTOR'S—VAUDEVILLE.
WEBER AND FIELDS'S—VAUDEVILLE.

BROOKLYN.

AMPHION—DELLA FOX.
COLUMBIA—ON BROADWAY.
MONTAUK—THE WIZARD OF THE NILE.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

AN OLD QUESTION.

EVERY year irresponsible managers lure actors into engagements that result in disaster on the road, using misrepresentation as to pecuniary ability in order to obtain their services. Although the present season is only in its infancy, several flagrant cases of this sort of swindling have come to light.

In a communication to THE MIRROR, JULIAN MAGNUS points to the crying need of a remedy, and suggests that State legislation might be had making it a penal offence to engage actors under false pretences, and strand them in distant territory. He suggests that the matter should be agitated by THE MIRROR, and promoted by the Actors' Society.

Believing—as Mr. MAGNUS believes—that penalizing fraudulent management would be no more than an extension of existing legal measures, THE MIRROR took up this same question several years ago and endeavored to awaken the profession at large to a sense of its urgency and importance. A bill was drafted by Judge DITTENHOEFER making it a misdemeanor, punishable by fine or imprisonment, or both, to employ a company under fraudulent representations and strand them anywhere beyond the boundaries of the State of New York. Petitions were circulated asking the legislature to enact this bill, and an earnest effort was made to get the endorsement and help of both managers and actors.

We regret to say that the majority appeared to be quite indifferent as to the object sought. Indeed, in several instances reputable professionals raised their voices against the movement, loudly asserting their belief that the operation of such a law as was proposed would work hardship to many managers of small combinations and the persons employed by them. In these circumstances, although there was every prospect of the successful passage of the bill, it was dropped.

The Actors' Society might properly take up this matter again. It is possible that to-day there is a stronger sentiment in favor of remedial action. A suitable law would greatly assist in achieving the purpose for which the Actors' Society came into existence. THE MIRROR stands ready to cooperate.

THE REBOUND.

THE almost uniformly-good reports of theatrical business throughout the country at this time, the beginning of a new season, have surprised many persons who had believed that a presidential-election year so fraught with interest as this year is, coming after two or three years of depression, could offer little encouragement in any field. But whatever other enterprises may experience at this time, it is certain that the theatre is prospering far beyond expectation. One of the great newspapers the other day published interviews with leading managers throughout the country, and the concensus of opinion was that there had never been a more auspicious opening of a season.

Satisfied with its presentation of this fact, the newspaper referred to did not advance any reason why the theatre all at once during a time of general stagnation has taken a leap from poor business to comparative prosperity. But to THE MIRROR the cause is apparent, and it is furnished by the measure of patronage accorded at the moment to certain plays the country over.

An analysis of the theatrical roster recently published by THE MIRROR may not disclose an amazing difference in the classes of plays that have been submitted to the public this season when the offerings are compared with those of preceding seasons. Two weeks ago this paper, in a superficial glance at the plays sent out, found a notable decrease in the number of variety farces, which, aside from the public nausea that their continued exploitation has caused, have been dealt a hard blow by the legitimate development of the variety show pure and simple, under its new name of vaudeville. The interlarding of very poor skits, presented under the pretence that they were comedies, with specialties that assisted only in making the "show" incoherent and concretely futile, is an enterprise that is now moribund. There are a great many—too many—exhibitions of this sort still before the public, in elaborated and pretentious forms, but those of them that survive the season will continue to exist only because they include enough individual talent to permit them to pass for very good variety shows; and those of them that do not survive the season will in their own way emphasize the facts that they are not worthy of patronage and that the public is weary of them and their kind. And with cheap enterprises in other stage fields, this class of entertainments will form the basis of the stories of ill-fortune on the road that this season will develop.

As to the main cause of the revival of interest in the theatre, it will be found essentially in the rebound of public taste. Going the way of the variety farce will be found the morbid play, the meretriciously-based drama, and the stage problem. From these, the outcomes of a periodical relaxation of the great worldly public to sinister channels of thought, we are coming again to the simple sentimentalities that throughout the ages have leavened humankind; to the romantic that for like ages has healthily delighted and honorably impulsed men and women. We are, apparently, in short, entering upon a new period of normal amusement, and before public taste again lapses—as it surely must in time, only again to lift itself—it is probable that the theatre will see a revival of many of its noblest plays, as well as new drama meet for their company.

NEWSPAPERS here and there are again discussing the prices of admission to theatres, the idea being advanced that rates are too high. But this is really a matter of attractions. Confessedly, there are entertainments on the road not worth the money asked; and yet there are others that are worth a great deal more. A good play well played is well worth all that any manager can get for admission.

THE "discovery" out in Wisconsin that a marriage ceremony performed in a play is just as binding if that State as if performed by a clergyman in a church, inspires curiosity as to the verbiage of the law in such case made and provided. But there are so few wedding ceremonies in plays generally, and so few in plays in Wisconsin, that the question will not, after all, cut a great figure in universal sociology.

IN all the stress and trouble of his long political career, GLADSTONE never gave such evidence of his mental balance and his title to human admiration as he did the other day at Hawarden. He was judge and prize-giver at a competitive meeting of twenty-five brass bands. He heard them all play, and he was amiable to the last.

EXCEPTIONS prove well-established rules. Is this to be an exceptional presidential year for the theatres?

PERSONALS.

DREW.—Mrs. John Drew, Sr., has not retired from the stage, as reported. This Winter she is going to take a trip abroad with Mrs. John Drew, Jr., and Mrs. Henry Miller (Bijou Heron).

HARTWIG.—The first appearance here of Adele Hartwig, the new leading woman of the Irving Place Theatre, will be made on Sept. 24 in a German version of My Official Wife.

HARE.—During John Hare's engagement at the Garrick, he will appear in The Hobby Horse of Mr. Pinero, which has never been presented here. A new play by Sydney Grundy is also promised.

BOUCICAULT.—Aubrey Boucicault's engagement to Miss Holbrook, of this city, is announced. It is said that Mr. Boucicault will retire from the stage after his marriage, which will shortly be celebrated in Philadelphia.

GRIFFIN.—Arthur Griffin, formerly manager for Elita Proctor Otis, has been appointed business manager of the Baldwin Square Theatre, Boston.

LEWIS.—Horace Lewis, who is an actor of wide experience, has made a decidedly good impression by his acting of the part of the hypocritical father in Sue at Hoyt's Theatre. Mr. Lewis's work has not been known prominently on the New York stage until now, but for twenty-two years he has been an active member of the profession.

DALY.—Augustin Daly underwent a slight surgical operation last week, and is resting at his home, 14 West Fiftieth Street. He is attended by Dr. Bryant, President Cleveland's physician.

HOBART.—Margot Hobart made her theatrical debut in Washington last week with A Boy Wanted. Miss Hobart played a small part gracefully. It has been announced that Miss Hobart is a niece of Garret A. Hobart, the Republican candidate for Vice-President; but this is denied.

ABBEY.—Mrs. Henry E. Abbey (Florence Gerard) sailed for England on the *New York* last Saturday. It is said that Mrs. Abbey has gone abroad to secure a play now running in London in which she hopes to star.

WILLIAMS.—Fritz Williams left last week for Chicago to play his original part of Blenkinsop in the Chicago production of Thoroughbred at Hooley's.

INGHAM.—Hannah M. Ingham made a genuine success in the leading part in A House of Mystery last week at the Fourteenth Street Theatre. The critics praised her very highly during her special engagement.

CARRENO.—Madame Teresa Carreno, the famous pianist, who begins an American tour in January, has composed lately a quartette for string instruments, and an intermezzo already successful in Germany.

PADEREWSKI.—Ignace Paderewski has composed a "Menuet à l'Antique," of which 7,000,000 copies are said to have been sold in one year. The new piece appears in the October issue of the *Ladies' Home Journal*.

BARNET.—Alice Barnet, the original Lady Jane in the London Savoy production of Patience, will have an important role in De Koven and Smith's new opera, The Mandarin. Miss Barnet was seen here last year in His Excellency.

BOUCICAULT.—Nina Boucicault, who toured this country with her late father in The Colleen Bawn and The Shaughraun, is a member of Beerbohm Tree's new company which comes to the Knickerbocker Theatre in November.

REDMUND.—William Redmund has secured the services of Charles W. Roberts to manage his six-weeks tour through New England. Mr. Redmund will appear in a repertoire of romantic plays, opening his season Sept. 28.

SOUSA.—John Philip Sousa sailed for Europe last Thursday on the Hamburg liner, *Fuerst Bismarck*.

MANSFIELD.—Richard Mansfield is said to be preparing for a production of Cymbeline, in which he will be seen as Iachimo.

KIMBALL.—Grace Kimball has recovered from her recent indisposition, and will resume her position as leading woman of E. H. Sothern's company some night this week.

FROHMAN.—Charles Frohman has been in Boston the past week personally supervising the production of Les Deux Gosses at the Boston Museum.

JEWETT.—Henry Jewett has joined Richard Mansfield's company for leading business.

MORTON.—Martha Morton returned to the city yesterday, having attended the opening of Sol Smith Russell's season in her new play, A Bachelor's Romance. Eugene Presbey, who staged this play, says it is a success.

TIFFANY.—Annie Ward Tiffany has been engaged to play Mrs. Major O'Gallagher in The Strange Adventures of Miss Brown.

NUNN.—Mrs. J. B Mulholland (professionally known as Annette Nunn) died in London, Sept. 7, of cancer.

TABER.—Julia Marlowe Taber and Robert Taber have contracted with A. M. Palmer to play a four-weeks season here at Palmer's Theatre, beginning Feb. 8.

MATTHEWS.—Brander Matthews begins this week, in the *Evening World*, a serial story, entitled "The Rehearsal of the New Play," which, the editor announces, is to be "pervaded by the atmosphere of the footlights."

CARLE.—Richard Carle, of The Lady Slavey company, has written the libretto of a comic opera, Eureka, for which George Lowell Tracy is composing the music. The leading parts are designed to fit the personalities of Dan Daly and Marie Dressler.

AMONG THE DRAMATISTS.

Agatha Dene, Russ Whytal's one-act play, is to be produced at the Lessing Theatre, Berlin, by Hans Meery, the noted German actor, on the same date as Ellen Terry's production of the play in London.

A Bachelor's Romance, Sol Smith Russell's new play by Martha Morton, is in three acts. The first shows a study on the top floor of a house in Washington Square in New York city; the second act is in a Turkish smoking room in a fashionable dwelling on Murray Hill in New York, and the third shows the exterior of a Quaker Home in the country. Mr. Russell's part is David Holmes, the editor and critic of a paper called the *Review*. Entirely new scenery has been painted for the play by Homer Emens.

George E. Kennedy has just completed an emotional drama, entitled Reaping the Whirlwind.

Clay M. Greene is at his retreat at Bayside, Long Island, working on a new play.

Stephen Wright is engaged with a well-known literary man in writing a play.

W. A. Tremayne, while in New York, read to Robert Hilliard three acts of a new four-act drama dealing with Wall Street life. Mr. Hilliard will probably produce the piece next season. Mr. Tremayne also contracted to write a society drama which a well-known New York actress will present about Jan. 1.

Milton Nobles's new American play, The Unwritten Law, may have a New York production after the holidays. The action occurs during the early months of the civil war, and while it runs the risk of being classed as a war drama, the author emphasizes the fact that it contains no battle scenes, no special correspondent, and no pert soubrette or ingenue. Both the heroine and hero are Southerners. The principal villain is a Federal officer, and the subordinate villain a Southern gambler. There are no mechanical or spectacular effects. Each act ends with a striking climax, and there is much good comedy of a clean, wholesome character.

J. W. Shannon's play, Donna Veronica, has been accepted by T. Henry French, who promises to give it an elaborate production. The ruins of Pompeii and the Island of Capri are to receive special scenic attention.

LETTER TO THE EDITOR.

FRAUDULENT MANAGERS.

FORT HAMILTON, N. Y., Sept. 18, 1896.

To the Editor of The Dramatic Mirror:

SIR,—The account, published in your issue for this week of the troubles of a company whose manager "had no money and was relying on the opening night's receipts to carry the company to Scranton, eighteen miles distant," emphasizes the paramount necessity for some means being found to protect all branches of the profession against irresponsible speculators.

That the last few seasons have been, as a rule, unremunerative to actors and traveling and resident managers is probably mainly due to the depression in general business, but, in my opinion, no small share of it is chargeable to irresponsible managers, who so overcrowd the one-and two-nights stands as to make them profitless to standard organizations. Moreover, the non-payment or cutting of salaries by these irresponsible speculators, renders the actors incapable of supporting themselves during the enforced idleness of the Summer months.

The only remedy for this sad state of affairs lies, I believe, in the obtaining of legislation making it a penal offense for managers to secure the services of actors by false and fraudulent representation as to their "backing" or financial standing. The law punishes persons who obtain goods or money trough false pretences. Now, an actor's services are his goods and money, and he suffers more when he's swindled out of them than does the ordinary person, who, if he is cheated out of a part of his belongings, has usually something left. The actor loses all.

The principle that wage-workers should receive the first protection is recognized by the law in mechanics' liens and in giving wages a prior claim against bankrupt estates. Unfortunately there is, as a rule, no estate on which unpaid actors may make a claim.

It should not, I think, be found very difficult to secure State legislation that would give the actor this much-needed protection. And as more companies are formed in New York, the evil, if checked here, would be largely abated.

I am not advocating any new legal principle, but only the application of long-recognized necessities to the peculiar conditions of the theatrical profession. The law that protects a woman's earnings to the extent of $30 has often been successfully invoked by actresses. The legislature that passed this law could, doubtless, if the necessity should be properly shown, be induced to pass one so comprehensive as to greatly mitigate the perils that now trouble us.

Such a law need not prevent actors knowingly and willingly risking their services in "commonwealths" or with managers whom they know to be not "backed," but with whom they are ready to "take chances." It should be aimed, as I said before, solely against those managers who may secure the services of actors by false and fraudulent representation.

The procuring of the passage of such a law should be the object of the new Actors' Society.

Some years ago I had the honor to initiate, with your powerful assistance, a fund for the relief of the then more than usually distressed idle actors. That fund reached large proportions and relieved much suffering; but, gratifying as was the success at that time and in that direction, I firmly believe you can now greatly surpass all former benefits to the profession if you approve and help to push to realization the plan I herein purpose.

JULIAN MAGNUS.

QUESTIONS ANSWERED.

P. R. MURPHY, Brooklyn.—1. Carroll Johnson played Larry Dee during the long run of The Fairies' Well at the Fourteenth Street Theatre in the Autumn of 1880. W. J. Scanlan never appeared in this play. 2. Ida Irvine was the original Kate Malone in The Irish Artist. 3. Miss Bainbridge was with the Olcott company one season.

GEORGE H. BELL.—1. A professional actor is assuredly one who earns his livelihood by the stage. 2. An amateur who appears twice with professional companies may, if he be inclined, regard himself as a professional actor. Other people would probably not yield to that opinion unless he gave very convincing proof of ability.

THE USHER.

The *Spirit of the Times* notes various indications "that a new managerial syndicate, to rival that of Miner and Brooks, has been formed by Messrs. Al Hayman, Frank Sanger, Charles and Daniel Frohman." The *Spirit* adds that "this partnership, combination, or syndicate has been arranged so quietly that it has as yet escaped notice in the daily and dramatic newspapers."

My usually accurate contemporary is mistaken in this instance. The combination in question—which does not include Mr. Sanger, but which comprises, besides the managers named, Nixon and Zimmerman, of Philadelphia, and others—was organized early last Spring, when first news of it appeared in THE MIRROR. After that it was noticed by the press quite generally.

It transpires that there is nothing especially new about this combination after all, for the interests of which it consists to all intents and purposes have been allied for several seasons past.

✣

In a speech at Hawarden the other day Mr. Gladstone delivered himself on the subject of music. He denied with great vigor the prevalent idea that the faculty of music is a rare endowment and asserted that it is universal, needing only to be developed.

The Grand Old Man's theory is scarcely tenable, and it is evident that he does not number teachers of singing among his acquaintaces.

Appreciation of music is well-nigh general, to be sure, but musical talent is the exception rather than the rule. Physiological defects sometimes preclude successful vocal training, and there are so many persons who have so little "ear" for music that they are unable to carry the simplest tune.

Either Mr. Gladstone is densely ignorant of the subject, or on the occasion when he uttered his views he was pardonably rattled from hearing twenty-five Welsh brass bands play in competition.

✣

A letter appeared in last week's issue of THE MIRROR under the signature of R. E. Johnston, in which the writer said a number of things regarding his late partner in the management of musical attractions, Joseph Arthur.

He asserted that Mr. Arthur was not recognized by Ysaye as his manager, and that the contract with Abbey, Schoeffel and Grau for Joseph Hoffman was broken through the dissolution of the Johnston and Arthur partnership.

I happen to be in a position to know that these statements of Johnston are untrue. During his American tour Ysaye transacted his business wholly with Mr. Arthur, for whom, moreover, he has the friendliest personal esteem. The Hoffman contract was broken on account of the Abbey, Schoeffel and Grau failure.

✣

A rosy light continues to suffuse the stage world. From all points of the compass come accounts of good business and the prospect of better.

Those managers that feared the effects of the campaign and decided because of it not to begin operations until after the elections, are not over pleased with themselves.

The public has taken to playgoing with remarkable zest and the boom has been fed by the excellent quality of much of the entertainment managers are furnishing.

✣

For the past six years William F. Gilchrest has held the post of dramatic editor of the *Evening Telegram*. He has just resigned it in order to devote his time to writing a play for a well-known actress, who is under contract to produce it during the present season.

During his association with the *Telegram*, Mr. Gilchrest not only made a readable dramatic department, but endeared himself to the managerial fraternity by the generosity with which he treated their press stuff. Good-will is sure to follow him in his new departure.

✣

Peter McCourt was surprised when the new lessees of the Tabor Grand Opera House in Denver, Burgess and Paxton, informed him last week that they would have no longer need of his services. Mr. McCourt had managed the Tabor for fifteen years, and had understood that if the managers from Omaha secured the house he would be retained.

Local management is not at all essential, however, under the conditions that surround theatres which, like the Tabor under its present direction, are connected with the Hayman combination, and Mr. McCourt, accordingly, was dispensed with.

A dispatch from Denver yesterday afternoon announced that Mr. McCourt and W. H. Rush have taken a long lease of the Broadway Theatre; consequently Mr. Court will be a more important factor than ever.

✣

I am told by W. T. Carleton that he has canceled his engagement with the Standard Theatre to produce opera and operetta there, as recently announced.

Mr. Carleton's reasons are convincing. His contract was signed by the business manager of the house. When he requested Mr. Sells to endorse it that gentleman declined. Moreover, he informed the singer that irrespective of an artist's position or talent he reserved the right to cancel his engagement at a day's notice, if his "act" was not deemed satisfactory.

Mr. Carleton took advantage of the opportunity afforded by his final conversation with Mr. Sells to indulge in some remarks that were pointed and more or less sarcastic, but they were lost upon that gentleman, whose Topeka demeanor is not to be disturbed by reflections upon his managerial methods.

THE LILIPUTIANS' NEW PLAY.

The Liliputians, who are to appear at the Star Theatre next week, arrived from Germany last Friday on the steamship *Spree*.

Manager Theodore Rosenfeld told a MIRROR man something about the new production: "It will be on a much more elaborate scale than anything in which the Liliputians have yet appeared here. The play is called The Merry Tramps, and the three principal characters will be played by Franz Ebert, Adolph Zink, and Zelma Gukner, who appear as three jolly vagabonds. By a freak of fortune they all come into a big sum of money. One of the tramps turns his luck to good account, but the other two waste their money in profligacy and extravagance. In the end they all re-unite and settle down to enjoy life together.

"Of course, I can't tell you all the details of the piece, but I assure you it's very amusing, and gives our three little stars abundant opportunity to be funny and winning in their own individual way. The scene of the play opens on a Western farm, but changes soon to New York city. There will be three ballets—a harvest festival, a ballet of lights and torches, and a silver lace ballet—which, we trust devoutly, will not prejudice Major McKinley's supporters against us.

"The Liliputians are booked for a forty-two-weeks season, covering all the big cities."

GREAT BENEFIT OF EDWIN FORREST LODGE

The remarkble list of volunteers for the benefit of Edwin Forrest Lodge, A. O. F., to be given at the Academy of Music Oct. 8, is being rapidly augmented, so that the programme will be one of extraordinary strength and unusual length.

In addition to those already announced the committee is permitted to add the names of E. H. Sothern, Georgia Cayvan, C. W. Couldock, Anna Held, Chevalier (who will journey from Philadelphia), Henry E. Dixey, Nellie McHenry, Evans and Hoey, Weber and Fields, and others of whom mention will be made later. The Professional Women's League and the Twelfth Night Club have expressed a desire to aid the good cause. It is needless to say that they will be very valuable assistants, as in Clay Greene's skit, which he is now writing, it is proposed to have one hundred of the best known and most popular managers, actors, and actresses in the cast, and there will be flower and programme booths to be attended.

Nelson Wheatcroft, Milton Nobles, and Lewis Michell will have charge of the stage. It is proposed to hold an auction sale of boxes and seats at the Academy of Music on Thursday afternoon, Oct. 1, at 4 P. M., conducted exclusively by the ladies of the profession.

ONE BLACK CROOK TOO MANY.

A variety company styled the "Black Crook Burlesque Troupe" appeared recently at an East Side theatre. "I have written to Eugene Tompkins about this company," said Yank Newell, manager of Tompkins's Black Crook, "and unless these fakirs stop using the title we shall take legal steps in the matter. Their performance is not even remotely suggestive of the original play. They give a plain, ordinary variety show, and the title, "Black Crook," is used merely to pull the people in on the opening night. Their window and wall paper, however, is calculated to deceive people into the idea that they are going to witness a performance of the play. This paper is obtained direct from a lithographing house that deals in stock cuts. Oh, I don't let these fakirs worry me. There can't be any money in it for them. But unless they stop using the title I'll nail 'em."

AT THE BROADWAY.

Manager McCormick, of the Broadway Theatre, outlined the plans of the house to a MIRROR man as follows:

"The Caliph will run till Oct. 26, when Brian Boru has his New York christening. Brian will stay with us till Jan. 4. On Jan. 6 follows an attraction about which I am not at present prepared to speak. Next will come Mr. Hopper in a revival of El Capitan. He in turn will be succeeded by Frank Daniels in a revival of The Wizard of the Nile. That brings us pretty well up to the close of the season.

"Meanwhile, The Caliph is doing nicely. The opera has been much improved of late, and Mr. De Angelis is satisfying his admirers with a capital piece of comic acting. He is constantly adding to it and embellishing it, and his first season's tour as a star is sure to be successful."

SANTA MARIA POSTPONED.

The first production at the Olympia of Mr. Hammerstein's new opera, Santa Maria, has been postponed until Thursday evening. Sylvia Thorne, who rehearsed with the company for a principal part, was taken ill last week and it is thought that she will not be able to appear. The cast, which is a strong one throughout, will include Camille d'Arville, Marie Halton, Lucille Saunders, Julius Steger, and James T. Powers.

MADAME NORDICA ARRIVES.

Madame Lillian Nordica arrived on Sunday from Europe to fulfill an engagement at the Worcester musical festival this week, after which she returns at once to London. She announces that she will not be a member of the Abbey and Grau company this season, but may undertake a concert tour.

MRS. ABBEY TO STAR.

Mrs. Florence Gerald Abbey, wife of Henry E. Abbey, sailed for England, Saturday, to obtain a play in which, it is said, she intends to star in this country. She returns in three weeks, and is to be supported, it is stated, by a company engaged by an English manager, who will direct the tour.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

ABOUT THE GREAT NORTHWEST.

The closing of the Great Northwest at the American Theatre a week ago last Saturday night has left in its wake a train of ugly stories. The management, Messrs. Miner, Winslow and Wilson, are accused of inducing a dozen prominent actors and actresses to enter their employ on the assurance that they were well equipped with funds. Business was not good, and the company received practically nothing for their two weeks' services.

Frances Drake, who was leading woman of the company, gives the following insight into the condition of affairs:

"I am the owner of The Great Northwest. The play, as you know, was tried on the road last Spring, and I was with the company. For moneys advanced by me to Miner, Winslow and Wilson they gave me a bill of sale of the play and scenery. During the Summer, the scenery was stored in my name in the Providence warehouse. When Miner, Winslow and Wilson wanted to produce the piece here at the American, I consented, and they gave me a receipt for the manuscript parts. For money advanced by me, Winslow and Wilson sold me their play, In the Heart of the Storm. Judge of my surprise when the newspapers announced that they had sold the play a second time under my very nose to Willard Lee.

"Well, after obtaining my consent, The Great Northwest was put on at the American. In order to help the piece to success, I agreed to play the part of the heroine, which I had originated last Spring. To do this I refused an excellent offer from a reliable manager. At the time of the original production I expended several hundred dollars in new costumes for my part in The Great Northwest. Miner, Winslow and Wilson had no money to keep the piece going, and no money to pay the company they had engaged. I was willing to work solely for the success of the piece. Mr. French was willing to give the piece its full run. But when it became evident that there was no money behind the enterprise, nothing remained but an abrupt closing. For my two weeks' work I received $50. I am told that Miss Dupree got $80. Jack Brown got $80. The rest were paid small sums that weren't a patch on the salary originally promised them.

"Now understand: The play is my property, and valuable property it is, too. Manager French has stored the scenery for me in his theatre. I am ready to sell the manuscript and scenery to the right party, but you may take my word for it, the piece will not go out again under the management of Miner, Winslow and Wilson."

Manager T. Henry French said on the subject: "Before I sailed for Europe, last Summer, Clarence Fleming, with whom I had contracted to present The Great Northwest at my American Theatre, came to me and asked to be released from the agreement, as he had found the projectors of the play, Messrs. Winslow and Wilson, to be without backing. Of course, I released Mr. Fleming. During my absence abroad, however, Winslow and Wilson, representing the possession of capital, contracted with my representative for a four weeks engagement at the American Theatre, and it was under this contract that The Great Northwest appeared, and failed through the incompetent manner in which it was conducted and the insufficiency of its backing. The promoters came to me to borrow money before the production was made, and have borrowed more since. They closed on Sept. 12, owing their company, and the carpenters, musicians, and electricians of the theatre, as well as the supers. I hold their scenery now, although several claimants have threatened to serve me with papers. One lady of the cast told me that, although she had been nearly killed in the play, she had received only $50, adding that the leading man and ingenue had only received about one-fifth of that which was due them, and she thought it particularly hard, as they had all bought wardrobe and rehearsed about three weeks, and never received the first week's salary.

W. S. Hart, the leading man of the company, was seen at his residence in Brooklyn by a MIRROR representative last week. He was emphatic in his denunciation of the conduct of the managers. "I have been in the profession for several years," he said "and this is the first experience of this kind I have encountered. It is an outrage that men should be allowed to start an enterprise of such proportions without a cent of capital. I, like the rest, spent three weeks rehearsing, and played two weeks, spent money for a costume, worked hard and conscientiously, and have nothing to show for my trouble but a lot of bruises I received when the horse stepped all over me one night. I had a narrow escape from death, owing to the friskiness of the beast. Some sort of law ought to be passed making it impossible for people to transact business without capital. Actors ought to be protected as well as employes in any other line of business, and the sooner such a law is passed the better it will be for the members of the profession.

A meeting of the company was held last Tuesday morning in the offices of Miner, Winslow and Wilson in the Knickerbocker Building. The managers had promised to make some sort of an adjustment, and the company came together in the hope that at least a portion of the money due them would be paid. President John Malone, of the Actors' Society, was present at the request of those members of the Society who had appeared in the play. The managers stated that they were unable to pay out any money, but were endeavoring to find a purchaser of the play. With the first money thus obtained they would pay off as many members of the company as possible.

According to the by-laws of the Actors' Society, no member of the Society is allowed to accept employment from any manager who still owes money to a member of the society. If Winslow and Wilson desire sometime in the future to make another theatrical venture, they will not be able to employ the services of any member of the Actors' Society till they have settled in full with the people who worked for them in The Great Northwest.

The offices of the firm in the Knickerbocker building were found closed when a MIRROR reporter called there yesterday. Mr. Winslow, it was said, was in Washington attending the funeral of his father-in-law.

EDWIN F. THORNE CONVALESCENT.

The Monday morning newspapers announced that Edwin F. Thorne was dying of a strange, incurable disease at the New York Post-Graduate Hospital in Second Avenue. Inquiry at the hospital revealed the fact that the actor is not seriously ill, and will be discharged in a few days.

THE LAMBS' NEW CLUB-HOUSE.

The Lambs will move by and by to their new club-house on Thirty-sixth Street, just in the rear of the Garrick Theatre. The house is a four-story brown-stone of the old-style dwelling order. hhrough Henry W. Payne the Lambs took title to the house last Tuesday.

PROFESSIONAL DOINGS.

Maud Singleton has replaced Georgia Tormey as Topsy in Moore and Castner's Uncle Tom company.

Carl Halir, the German violinist, will make a short American tour, beginning early in November.

A Florida Enchantment, the next bill at Hoyt's Theatre, is announced for Oct. 12.

Charles H. Saalberg, contortionist, and Grace Helen Gore, song writer, were married last week at Rochelle, Ill.

The authorities at Atlanta, Ga., have refused the theatrical license from Sun[illegible] performance.

Mrs. Carl Haswin states that the [illegible] present engaged for her husband's [illegible] Lion's Heart is the best he has ever had, and the season most promising.

A special production of Bleak House will be given at the Brooklyn Amphion next week, with John E. Kellerd, George C. Staley, Jeffreys Lewis, Maude Winter, and Jane Coombs in the cast.

Wilton Lackaye has returned to prepare for his starring tour in Dr. Belgraff, which opens in Chicago, Nov. 8.

Harry De Vere has returned to the city from Ronkonkoma, where he has been spending the Summer.

Joseph W. Herbert has written a burlesque on The Geisha, the title of which has been perverted to The Geeser.

Charles Plunkett sends a clipping from a San Francisco paper about "Stage-struck California Girls in New York," a most wonderful story, which oddly mentions no names.

Alice Hanson will open her starring tour in George Hoey's play, A Red Stocking, at White Plains, N. Y., Oct. 31. W. J. Bryant, Lizzie Richmond, and Don Waldron will be in the company. Joseph M. Jacobs will direct the tour.

Walter Kilbourne will go with [illegible] company. Through an error, he was announced in last week's MIRROR that he would be with Charles Dickson's company.

Alfred Becks will look after A. M. Palmer's interests with the His Absent Boy company.

The Spooner Dramatic company has successfully opened the season, with new scenery, calcium and stereopticon effects. Allie Spooner is scoring in her Kaleidoscope dances. Master Marseilles, four years old, is also winning praise.

Durward C. Serviss, busines manager for Murrae and La Marche, and Bessie G. Bentley were maried at Buffalo, Sept. 14.

Camille Seygard, a leading soprano of the Brussels Theatre de la Monnaie, will make a concert tour of the United States, opening about Nov. 5, probably with the New York Symphony Society.

Clarence Montaine will take the place of P. Augustus Anderson with The Cotton Spinner. The rumor that the piece had closed is denied by Messrs. Rich and Maeder. A few actors received two weeks' notice, which gave rise to the rumor.

A. W. Dingwall, general manager for Jacob Litt, states that O. E. Dyer, manager of the City Hall, Portland, Me., fled the town on Sept. 11 with the receipts of The Last Stroke. No performance was given Sept. 12, owing to the pressing claims of his creditors, and nothing has as yet been heard of Dyer. Manager Litt purposes to prosecute if Dyer returns to Portland.

Horace Andrews produced his new play, The Breakers, at Hawley, Pa., Sept. 7, for copyright purposes.

Florence Bindley leaves this week for the Pacific Coast.

The Wheel of Fortune, a new melodrama, will be presented by Dittmar Brothers after the holidays.

A tour of Australia is among the possibilities of next Summer for Henderson's Comedians, an antipodean manager having written that A Straight Tip would surely succeed there.

W. H. Fullwood has joined the Susie Kirwin Opera company as business manager.

Charles and Marie Tremaine are with Dan Sherman's Old Dan Tucker company.

Emma Howard has been compelled by serious illness to resign from Lincoln J. Carter's Northern Tornado company, at Columbus, O., but hopes soon to resume her part.

Charles E. Fisher, the character actor, has returned to the city from his Summer home at Marblehead, Mass., and is negotiating for an important part in a new production.

Charles L. Young, in addition to the Young and Lindsay Comic Opera company, which continues most successful, will manage the tour of Alfred W. Fremont and Ada Van Etta in 777, which opens Nov. 9, visiting the principal Coast cities before coming East.

Edwin Gordon Lawrence opens in his new play, For Her Sake, early in November at the Leland Opera House, Albany, New York. He has secured for his manager Charles W. Roberts. By permission of Mr. Lawrence, Mr. Roberts will first manage the six-weeks tour of William Redmund through New England.

Evans and Mann's production of De Koven and Smith's new opera, The Mandarin, is now in daily rehearsal, to follow A Parlor Match at the Herald Square.

Harry E. Jones will manage Frank Beach in Our German Professor this season.

On the morning of Sept. 16 the Winterburn Show Printing Company, of Chicago, lost its plant by fire. The company expects to be able to resume operations this week, new machinery having been ordered at once.

The revival of Evangeline will be made at the Garden Theatre next Thursday, Oct. 1. Theresa Vaughn will appear in the title-role, and the venerable clown and comedian, James S. Maffitt, will be seen in his familiar part of the Lone Fisherman.

Mr. and Mrs. Russ Whytal are to remain at their Summer home in Bayside, Long Island, till the opening of their season, Nov. 9.

Herbert Denton, of Tony Farrell's Garry Owen company, reports a curious case of negligence on the part of the police officials of Nanticoke, Pa. While Mr. Denton's company were playing that town he had a sum of money stolen from his dressing room. He notified the police, and at the company's next stand, Berwick, he received a telegram from the Chief of Police stating that the money had been recovered. Mr. Denton promptly wired back instructions to forward the money at his expense to Bloomsburg. The money was not forwarded, however, and since then he has received no reply to any letters or telegrams.

For sale, at a sacrifice, a new black Inverness overcoat, satin lined; never worn. Address "Williams," MIRROR office.

AT THE THEATRES.

Hoyt's.—Sue.

Drama in three acts by Bret Harte and T. Edgar Pemberton. Produced Sept. 15.

Jo Bagsley	Joseph Haworth
Miss Prescott	Horace Lewis
Parson Davies	Louis Massen
Hon. Wood	Guy Standing
John Scott	Theodore Roberts
Jeff Bragg	William Bonelli
Will Olber	James Kearney
Judge Lynch	Sam Reed
No 22	Charles Bog-haw
Saleratus Bill	Collin Sadiston
The Softy from 'Frisco	W. H. Post
Jack Miller	W. C. Masson
Napoleon Hopkins	G. A. Nichols
A Patrol	Thomas Waller
Anne Olber	Anita Rothe
Sue	Annie Russell

Sue, the latest work of Bret Harte, the novelist, and T. Edgar Pemberton, the theatrical biographer and historian, is melodrama of the old fashioned sort. It is scarcely more modern in up-to-date is more expressive—than those pictures of Western life in the remote days of 49, The Danites, and M'liss. But it has a pleasant and healthy flavor, and the audience at Hoyt's Theatre on Tuesday night received it with evident enjoyment.

Sue is an ingenuous little Western girl, who leads a weary, dreary life on the ranch of her selfish and hypocritical old father. He marries her off to a man whom she does not love, and her life is drearier than ever. A circus acrobat who committed murder comes to Sue's farm and begs shelter and protection from the Sheriff, who is on his track. Sue hides the acrobat in the barn, and after the Sheriff has departed on a false scent, he comes out and makes love to her in all the glory of his circus spangles.

The Sheriff, after a fruitless search, returns to spend the night at the farmhouse, and Sue's husband becomes violently jealous of him. The ingenuous Sue suddenly finds herself possessed of the gift of coquetry, and she uses it with such adroitness as to keep the Sheriff from searching the barn, at the same time incensing her dull-witted husband against the official. During the night, the Sheriff discovers the hiding place of the acrobat, who shoots him down and escapes. Simultaneously with the acrobat's shot comes another from Sue's husband in the upper window of the farmhouse. Later, when the acrobat is arraigned by the vigilance committee, Sue's husband in the delusion that he alone killed the Sheriff confesses the deed. But the Sheriff ultimately turns up safe and sound, and nothing remains save to effect a reconciliation between Sue and her spouse. They have both been wilfully blind to each other's sterling qualities, but now their eyes are opened and there is mutual appreciation at its full value.

In this story there are the makings of a fine, full-blooded melodrama. In the form in which it was presented last Tuesday, however, it was curiously inexpert. Strong, moving passages were succeeded by feeble and diffuse ones. Anti-climaxes abounded.

The play's weaknesses, however, were all of a remediable kind; and after some skilful hand accomplishes the work of revision, Sue ought to develop into a vigorous and effective melodrama. The dialogue is all characteristic of the man who wrote "The Outcasts of Poker Flat." Nobody but Bret Harte could have written the capital scene of the Vigilance Committee in the last act.

The heroine, Sue, was played by Annie Russell. Few actresses could have invested the subtle character with such charm and naturalness, or denoted its purity and ingenuousness without becoming mawkish and maudlin. Miss Russell's performance was as pretty as it was true.

The talky and ineffective part of Sue's hypocritical father was acted with excellent tact by Horace Lewis. Very droll was the Judge Lynch of Samuel Reed. Companion pictures of rough Western types were furnished by Theodore Roberts, W. C. Masson, W. H. Post, and Collin Sadiston. The scamp of an acrobat was played in an individual way by Guy Standing. No very plausible reason was assigned by the authors for his appearance in circus garb; its picturesqueness must presumably excuse it.

A long round of applause welcomed Joseph Haworth on his first entrance. He played the familiar Western type, a man of fine instincts but uncouth manner. Mr. Haworth made the character seem almost real.

In the matter of scenic embellishment and in the preservation of the Western atmosphere the production was most praiseworthy.

Fifth Avenue.—Lost, Strayed or Stolen.

A musical comedy in four acts, adapted from the French by J. Cheever Goodwin. Music by Woolson Morse. Produced Sept. 16.

Bidart	Louis Harrison
Chachignon	M. A. Kennedy
Courte Botte De Roquencourt	Joseph Herbert
Galampois	Claude Brooke
Jolivet	John Gilroy
Honorine Girardin	Fanni Bulkley
Catherine	Rose Beaudet
Pauline	Caroline Leigh
Gaston de Champignol	Cyril Scott
Captain Latour	Edward Wilks
Corporal Bridoux	Dan Packard
Achille	David Torrence
Rose d'Ete	Georgia Caine
Julie	Florence Thornton
Cerise	May Cuthbert
Mlle. Doucy	Maude Chandler
Esteban Pacheco	Henry Bergman
Francoise	Irene Verona

Lost, Strayed or Stolen, which was originally produced in Chicago last June, was first seen in New York at the Fifth Avenue Theatre last Wednesday evening. As was first pointed out in THE MIRROR, J. Cheever Goodwin has taken the story bodily from *Le Baptême du Petit Oscar*, a comédie-vaudeville in five acts, by E. Grangé and V. Bernard. A line on the programme admits that the comedy was freely adapted from the French, but it fails to point out the exact source of Mr. Goodwin's adaptation. A comparison of the French text will show that the real authors of Lost, Strayed or Stolen, with the exception of the lyrics, are Messrs. Grangé and Bernard. Mr. Goodwin has Angelicized the dialogue, and in many instances has brightened it with humorous sallies of his own devising. He has condensed the last two acts into one, which spoils the probability of the story, but, on the other hand, brings the performance to a close before the audience has grown tired of the farcical complications.

These complications all arise from the disappearance of an infant son of Bidart, a Parisian florist, just before the baptismal ceremonies are to take place. The nursemaid confesses that she entrusted her charge for a few minutes to the care of a soldier, whose uniform proclaimed him a member of the Twenty-second Regiment. Therefore, Bidart and the three would-be godfathers start on a hunt for the missing infant. The hunt brings about a series of laughable predicaments in which the quartette becomes involved in the course of the ensuing three acts.

From Bidart's salesrooms the scene of the first act, they rush to the barricks of the twenty-second regiment at Pepinière. It is against the rules for strangers to be admitted to the barracks, and when the inspecting captain arrives unexpectedly, the coporal in charge hustles Bidart and two of the god-fathers into uniforms, while the third god-father, owing to the lack of a fourth uniform, is put in bed and hidden under the bed clothing. The captain is not to be fooled, however, and threatens the corporal with a court martial, after sending the bedridden god-father to the hospital as a victim of scarlet fever.

The third act takes place in the boudoir of Rose d'Été, an opera bouffe prima donna, who indulges in a luncheon and love duet with Gastron Champignol, a member of the Twenty-second Regiment. Both the luncheon and the couple are broken up by the unexpected return of Rose's guardian, Esteban Pacheco, a jealous Cuban, who wishes to marry his fair ward. Gastron hides in an adjoining room, and the Cuban departs with his suspicions aroused, and determined to verify them on his return.

Meanwhile Bidart and the two god-fathers that have escaped from the barracks appear in the boudoir under the impression that the infant has been kidnapped by the actress. Rose is under the impression that they are referring to her Gaston. Before the matter has been explained the Cuban returns, and in order not to arouse his jealous nature, the trio are given an ostensible occupation. One god father begins dressing his hair, the other repairs the clock, and Bidart takes up an unfinished masonry job. This situation proved immensely funny, and made a great hit.

In the last act the infant is recovered and everything and everybody is duly straightened out.

The music of Woolson Morse is appropriate, tuneful and lively.

The four comedians, Louis Harrison, M. A. Kennedy, Joseph Herbert, and Claude Brooke, worked up the humorous episodes with mirth-provoking results. Mr. Harrison's rendering of the "Ootchy Kootchy" baby song caught the fancy of the audience, and was repeatedly encored.

Georgia Caine was decidedly chic in the Spanish dance of the third act, and in her duet with Cyril Scott, "Two Heads Are Better Than One," she aroused enthusiastic applause. Fannie Buckley was another young actress whose pleasing personality, excellent singing, and clever acting was fully appreciated. One of the most telling features of the first act was her trio with Messrs. Harrison and Gilroy.

Henry Bergman looked and acted like a genuine Cuban. In fact, the entire company acquitted themselves with credit. The singing and dancing of the chorus contingent was capital. The costuming was sumptuous and tasteful, and the scenery was up to the standard.

Casino.—The Gold Bug.

Musical farce by Glen McDonough and Victor Herbert. Produced Sept. 14.

Lotta Bonds	Virginia Earle
Hon. Willet Float	Max Figman
Wawayanda	Molly Fuller
Penn Holder	Frederick Hallen
Lady Patty Larceny	Marie Cahill
Doolittle Work	Henry Norman
Constant Steele	Robert Fisher
Lingard Long	Charles Wayne
The Mysterious Stranger	Harry Kelly
Pauncefort	Matthew Ott
Lord Tudor Clare	Philip H. Ryley
The French Minister	John Slavin
The Spanish Minister	Daniel Baker
Essie	Ada Dare
Bessie	Babette Rodney
Jessie	Rose Pigman
Tessie	Sadie Randall

Probably nine out of ten people who entered the portals of the Casino last night labored under the impression that they were going to witness a play dealing with current politics. The title flaringly displayed in front of the theatre certainly warranted that impression. To call a play The Gold Bug for the sole reason that one of its scenes transpires on board a boat of that name does not speak well for Glen McDonough as a nomenclaturist. Perhaps, though, he believes with Juliet that a sweet thing is sweet under any other name. The majority of people hold the contrary opinion that an apt name is potent.

Mr. McDonough's piece—which is neither farce, burlesque nor comic opera, but an incongruous blending of all three—opens at the Naval Secretary's residence in Washington, where Willet Float, an absconding Indian agent, has, in return for enormous campaign contributions, been appointed Secretary of the Navy. To distract attention from his ignorance of his duties, Float proceeds to institute numerous reforms in the Marine Service, all of which culminate in disaster. The title of the piece, as remarked, is derived from the name of a supposed naval cruiser, aboard which some of the tomfoolery occurs.

Like so many kindred pieces which have preceded it, The Gold Bug is nothing more than a pretentious variety show, thinly and transparently disguised. The "incidental introductions," as the programme delicately words it, are merely so many variety turns. The success of the performance, therefore, depended in large measure upon the cleverness of the people brought together by the management for the purpose of galvanizing the piece with their individual humor. Fortunately, most of these people were clever—clever in the familiar sense of the word; and after the piece has had the advantage of a few more performances, it will doubtless develop into as bright and amusing entertainment as any that has held the stage of the Casino in the past couple of years. At any rate, it will run till Nov. 2, when The Strange Adventures of Jack and the Beanstalk will be ready for spectacular exposition.

Herald Square.—A Parlor Match.

Farce-comedy in three acts by Charles H. Hoyt. Revived Sept. 21.

I. McCorker	Charles E. Evans
Old Hoss	William Hoey
Captain William Kidd	James T. Galloway
Ephraim Bellomont	M. J. Sullivan
Ralph Bellomont	William M. Armstrong
McKee, of Allen, M. P.	Hugh Mack
Asa High	William Keough
Abel Leever	Stuart Connover
St. Clair Todd	Peter Randall
Euphonia Allen	Harriett Sheldon
Lucille Kidd	Allene Crater
Aline Kidd	Aimee Van Dyne
Vesta Bule	Beatrice Tait
Gladys Riche	Millie Tait
Marie Quick	Grayce Scott
Lida Little	Estelle Henriques
Nora Marks	Lillian Claiborne
Innocent Kidd	Minnie French

Evans and Hoey, after a separation of several years, reappeared last night in their familiar parts in A Parlor Match, parts which they have played something over twenty-five hundred times, and in which they have made glad the hearts of a nation. Minnie French, too, took up her original role of Innocent Kidd, and played it with the same delightful humor that we all know so well. James T. Galloway, M. J. Sullivan, Hugh Mack, and William Keough were also at the old stands. For the rest, the newcomers were happily chosen, and A Parlor Match never blazed brighter than on this occasion of its resuscitation.

Charles E. Evans was as irresistibly comical as of old in portraying the imperturbable Mc Corker, and William Hoey's Old Hoss was the same unkempt personage that has become famous from ocean to ocean since he first embodied the character. A few changes are noticeable in the dialogue, but they are, fortunately, very few, and the thousands who, years agone, have laughed at the absurdities of this remarkable team of comedians, will laugh again at the same old things and rejoice that they are unchanged. A Parlor Match is, and ever was, a monument of wholesome, effervescent humor, and it is only necessary to say that the march of time has served but to improve it more and more.

The cabinet scene last night introduced to New York the famous Parisian beauty and *chanteuse*, Anna Held, whose fame had preceded her. Mlle. Held proved to be, beyond question, one of the most attractive singers of a certain class of songs that has come to these shores, being endowed with a sweet voice, which is daintily used, a presence of rare beauty, and a wealth of pretty gowns. Mlle. Held was rapturously received by the crowded house, and was encored again and again, her greatest success being won in her song addressed to "the counter bass," with Mr. Hoey as the fortunate musician. A new song, "The Diamond King," introduced by Old Hoss, has the ring and swing of his former successes, and promises to equal them in popularity.

The stars and their fellow players were the recipients of a mighty ovation, which must have made them as happy as they, so many hundreds of times, had made their auditors.

Grand Opera House.—The Land of the Living.

The Land of the Living, an English melodrama of the expert make of Frank Harvey, is this week's offering at the Grand Opera House. Like all the other plays which have emanated from his prolific pen, The Land of the Living possesses the distinct power of appealing to primary instincts and sympathies. It is no small triumph to awaken the interest and stimulate the curiosity of people who cannot grasp subtleties. Mr. Harvey's plays are always simple, forcible, and interesting. In this play he has found his material in the life of the African colonists, and he has used it expertly and well.

Frank Karrington, who heads the cast, is an actor of ripe and experienced talent in melodrama. He was ably supported by a company that included Charles Gilbert and Neva Harrison.

Fourteenth Street.—The Black Crook.

The Black Crook returned to town last night in all its pristine glory. Time does not wither the glamour and wonder of this marvelous spectacle. A gorgeous scenic outfit frames the efforts of a very clever company, among whom Frederick Melville is most conspicuous for his familiar impersonation of the title part. Dorothy Lathrop, a newcomer, won favor as Stalacta, the fairy queen, and Lillian Harper, as Carline, made a big hit with her up-to-date songs. A number of interesting specialties were interpolated in the palace scene, each receiving deserved applause.

People's.—Human Hearts.

Hal Reid's Human Hearts returned to the People's last night, and repeated its earlier success. The thrilling story of life in the Arkansas hill country touched the audience by its pathos and strength. The company, headed by the author in his original part, Tom Logan, was thoroughly capable, and the scenic accompaniment was all that might be wished for.

Star.—In the Heart of the Storm.

In the Heart of the Storm, which was originally produced in Harlem only a few weeks ago, returned last night, considerably improved by a brief tour. The sensational episodes proved as strongly attractive as before, and won much applause. Willard Lee still heads the cast. Next week the Lilliputians appear.

Harlem Opera House.—El Capitan.

De Wolf Hopper and his clever wife, Edna Wallace Hopper, with their capable company, opened last night their season in El Capitan, which needs no word of praise. The large audience was delighted by the bright libretto, tuneful music, and gorgeous mountings. Next week, The Wizard of the Nile.

Columbus.—The Girl I Left Behind Me.

The Girl I Left Behind Me, one of the most stirring and interesting of modern melodramas, returned last night. The attack on the Fort by the savages, and the timely arrival of the troops, brought rounds of applause. The play is well staged, and in the hands of competent players. Next week, Weber and Fields.

At Other Houses.

ACADEMY.—Under the Polar Star continues in its triumphant career, drawing enormous houses.

BIJOU.—Edward Harrigan still presents his new play, Marty Malone.

BROADWAY.—Jefferson De Angelis in The Caliph provides music and merriment for large audiences.

DALY'S.—The Geisha promises to duplicate here the success it has achieved across the ocean.

EMPIRE.—John Drew has found in Rosemary a strong favorite, and people are regularly turned away.

GARRICK.—Albert Chevalier and his company of entertainers enter their third week with unabated prosperity. Chevalier is this week singing new songs, and adding to his already remarkable popularity.

LYCEUM.—E. H. Sothern, at every performance, crowds the house, and his presentation of An Enemy to the King wins hearty applause.

BROOKLYN THEATRES.

Columbia.—On Broadway.

Maggie Cline made her debut in Brooklyn as a star on Monday evening. The play in which she appeared is On Broadway, written especially for her. In the character of Mary Brady, the contractor's daughter, Miss Cline appeared to the greatest advantage. It is her privilege to thwart the villain several times during the course of the play, and she does it every time in a way which brings down the house. Of course she sang, and the applause which followed each selection showed that her admirers appreciate her inimitable Irish songs as much as ever. John G. Sparks, Fred W. Peters, Ben T. Ringgold, and Isabel Waldron rendered excellent support. Next week, Sandow.

Montauk.—The Wizard of the Nile.

Crowded houses were the rule here last week, and the same pleasing state of affairs will continue this week, judging from the advance sale. Frank Daniels is a great favorite in Brooklyn, and his opera, The Wizard of the Nile, has made a big hit. Louise Royce, Walter Allen, Greta Risley, Caroline Bolene, Leonard Walker, and Frederick M. Knight support Mr. Daniels admirably. The local papers have praised the production highly, and Mr. Daniels will always be sure of a cordial welcome whenever he comes to Brooklyn. Next week a new play, called My Friend From India, will be the attraction.

Amphion.—Delia Fox.

The Little Trooper, with Delia Fox in the title role, opened the regular season of that star, and also of the Amphion Theatre on Saturday night, and, as expected, was greeted by a large audience. Miss Fox was as chic as ever, and her singing of the role was in her best style. Harry McDonough replaces De Angelis, and his general appearance and make-up is an exact counterpart of his predecessor. He plays his part skilfully and won immediate favor. Nellie Baggins, the new prima donna, has an excellent voice and uses it to the best advantage. She also acts cleverly. The company includes Hugh Chilvers, Charles Duncan, Charles Campbell, Al Holbrook, Trixie Friganza, and Florine Murray. The Little Trooper will also be given the first half of this week, Fleur-de-Lis filling out the week.

Grand.—Finnegan's Courtship.

Murray and Mack, in their new comedy, Finnegan's Courtship, pleased a very large audience here on Monday evening. The stars have surrounded themselves with one of the best farce-comedy organizations ever seen here, including Delmore and Wilson, the Sisters Deane, Gracie Cummings, Kittie Wolfe, Clara Howard, Mamie and Madge Taylor, Fred De Noe, Charles Lamb, Frank Neville, Andrew Bode, and the Trumbull sisters. Each member contributed an entertaining specialty; that of the stars being especially clever and original. The farce has a well defined plot, which is humorously worked out.

Gaiety.—Cleveland-Haverly Minstrels.

Old-time minstrelsy is presented at the Gaiety this week, where Cleveland and Haverly's double show holds the boards. The company is headed by E. M. Hall, banjoist; Charles, Ernest and Billy La Rue, comedians. Besides the black-face artists, there is an animal troupe, in which Pinta, the trained baby elephant, holds first place in the heart of the juvenile theatre-goer. A dog circus, and a group of trained ponies manage to complete an excellent bill of entertainment.

American.—Her Husband.

A Southern drama, in which Florine Arnold Andrews delighted theatregoers several years ago, was presented at the American on Monday night with Florence Stone in the leading role. Miss Stone is ably assisted by Harry Rierson, Carrie Wyman, A. W. Nichols, and others.

THE INTERNATIONAL OPERA COMPANY.

A new enterprise is the International Opera company, organized by Jefferson S. Leerburger. The scheme, Mr. Leerburger says, is to give opera in the vernacular with every singer and artist, either American or English, and not, as hitherto, polyglot performances. At the head of the Prima Donne is Fatmah Diard, who has developed one of the best soprano voices in America. While studying in Paris Leoncavello, the composer, heard her in the French capital, and proposed her going to Italy to sing in his new opera, Chatterton. Miss Diard refused the offer, but it is not impossible that she will be heard here in Leoncavello's work some time next season, as Mr. Leerburger proposes to produce at least three operas successful in Europe and never given here, among them being Chatterton. Myrta French is a collaratura soprano, who sang in grand Opera in Philadelphia under the Hinrichs regime and made a tour of the country last season with Sousa's Band. Miss Toulmin is an American girl who studied six years in Italy and made her debut two years ago at the San Carlo in Naples. She comes of a musical family, is handsome, and is bound to make a mark. Louise Engel, who was with the National Opera company, and also of the Patti Operatic Concert company, and Miss Trebbaine will be the altos of the company. The tenors are Alexander Stewart, who comes over from London, formerly with the Rousby and Rosa companies and Thomas McQueen, who has a remarkably strong voice of brilliant quality. The baritones are Warwick Gabor and H. Wilfred Goff. Ethan Allen will be the principal basso. Another basso is Barton Wells. There will be a full chorus, and the musical director will be William Wolf, who has just returned from Vienna. Mr. Leerburger has had years of experience with Abbey, Schoeffel and Grau, and has also conducted the concert tours of Adelina Patti, Gerster, Nordica, Campanini, Saraate, and D'Albert. Young Joseph Hoffman and Stavenhagen and Gerardi promise to give English opera in an efficient and most complete manner as possible. The repertoire of the company will be Trovatore, Faust, Carmen, Bohemian Girl, Maritana, Mignon, Cavelliera, and Pagliacci.

THE AMERICAN THEATRICAL EXCHANGE.

In conversation with a representative of THE MIRROR, Manager William B. Seeskind, of the American Theatrical Exchange, said: "Business with us still keeps up to the capacity of our working staff. Our methods of dealing with our patrons cause them to heartily endorse this Exchange to their brother managers as an institution out of which they cannot afford to remain. Henry Greenwall left for New Orleans last week to superintend the opening of his Grand Opera House, as well as the opening of the chain of theatres controlled by the Greenwall Theatrical Circuit Company. We had time to fill and arranged business during the week with the following representative managers at our offices: William R. Hayden, manager of Stuart Robson and Fregoli; Dr. Schiller, manager of the Lilliputians; Charles T. Ford and George W. Rife, of Baltimore; A. H. Canby, manager of the Francis Wilson Opera company; Fred C. Whitney, manager of the Rob Roy Opera company; William J. Gilmore, manager of the Park Theatre, Philadelphia; Kennedy, Gulick and Co., and Edwin Knowles, manager of the Park and Amphion Theatres, Brooklyn."

BAGGAGE INSURANCE.

Promptness in the adjustment of an insurance lies is the best guarantee of the company's methods. A. H. Stuart and Jessie Bonstelle Stuart, of The Heart of the Storm company, insured their baggage against loss or damage before leaving New York with C. D. Wheeler, whose advertisement appears elsewhere in this issue. A loss sustained en route by water damage was paid promptly by Mr. Wheeler before the arrival of the company in Boston.

THE DAVIDSON-CUMMINGS TOUR.

Pauline Davidson and Tony Cummings will soon commence their tour, presenting a repertoire of New York successes. Miss Davidson was formerly leading lady with the Jane company, and Mr. Cummings will be remembered for his good work with the Reillys. A capable company is being engaged, and C. Hugh Bennett, whose office is in the Standard Theatre Building, has been secured to manage the tour.

OLIVER BYRON'S NEW PLAY.

Oliver Byron's new play, Turn of the Tide, has been successfully produced. The play is indorsed by press and public alike in the cities in which it has been presented. It will no doubt prove a money winner for Mr. Byron.

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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Aydelotte, Josie
Agnew, Clairene
Arnold, Lois
Abbott, Mae
Armstrong, Nettie
Allston, Lilie
Annesley, Isabel
Armstrong, Viola
Archer, Belle
Andrews, Pearl
Allen, Ray
Blythe Kate
Buchanan, Virginia
Burgess, Lottie
Bell, Louise
Bell, May
Buchelder, Julia
Brisbin, Helen
Bingham, Amelia
Babb, Ethel
Belliot, Laura
Bowen, Arta
Belivean, Stella
Booth, Hope
Barker, Adella
Butler, Eva
Baker, Belle B.
Bryton, Georgie
Barton, Essie
Bertelle, Aileen
Booth, Agnes
Buscom, Ada L.
Coleman, Genevieve
Cunningham Sisters
Cornish, Sylvesta
Clayton, Bessie
Chase, Marion
Coghlan, Rose
Challenger, Bessie
Corinne, Zella
Cushman, Gwynne
Cutting, Mrs. M. S.
Campbell, Evelyn
Cleves, Lillian
Coelette, Helene
Cotton, Adeline
Calef, Jennie
Clayton, May
Chapman, Blythe
Carle, Alice
Clark, Hilda
Carlton, Minnie
Carlyle, Marie
Curtis, Mrs. M. B.
Clifton, Coralie
Clossen, Louise
Calef, Gertrude
Clark, Mrs. Fred
Claire, Attillie
Carlton, Marion
Courtenay, Maude
Cunningham, Mona
Cavendish, Maud
Dixon, Rita
Deltwyn, Mrs A.P.
Daly, Lizzie D.
Davis, Kate
De Lacy, Fanny T.
Davison, Dr. A. R.
D'Arcy, Maude
Dix, Lillian
Davidson, Pauline
Douglas, MarionB.
Dare, Ada
Davenport, Eva
Durkin, Lizzie
Elliott, Maxine
Everingham, Violet H.
Ennis, Ida
Ellis, Maud
Essing, Cecile
Eytinge, Rose
Emmet, Mrs. H.W.
Fowler, Edesse
Fuller, Alice
Fairhurst, Nana
Fay, Anna E.
Farrington, Adele
Fields, Emma
Farrance, Lulu
Graves, Pauline
Gray, Jamie
Graham, Frances
Garlick, May
Germaine, Catherine
Ginchard, Marie
Hanlon, Toma
Hartman, Lillian E
Hight, Mrs. Jas.
Hill, Nell C.
Hendricks, Mrs. F B.
Haynes, Gertrude
Henderson, Mari
Hight, Pearl
Hart, Annie
Holland, Mildred
Hunt, Ella
Helene, Lizzie
Howard, Adele L.
Hubbard, Rose
Hill, Mrs A B
Ingram, Beatrice
Italia, Emma
Joyce, Jennie
Jansen, Marie
Juhre Albert
Kramer, Mrs. Geo
Laughton, Virg. C.
Lane, Bell E.
Lamont, Carrie
Labbi, Mrs. Alex.
Lorraine, Lena
Lawrence, Mildred
La Mar, Lee
Livingston, Belle
Lewis, Lillian
Lowell, Helen
Lee, Mrs. E. H.
Lewis, Jeffreys
Luther, C. E.
Leslie, Elizabeth
Lynch, Nellie
Mueller, Elsie
Monroe, May
McNeill, Mrs. Clara M.
McHugh, Rose
McDowell, Lizzie
Morse, Josephine
Massome, May
Macauley, Ruth
McCarthy, Florence
Maddock, Harry
Mack, Wm. F.
McCabe, J. D.
Murry, Jules S.
Mgr. Wilbur Grattan Opera Co.
Mgr. Carleton Opera Co.
Martinette, Mr. I.
Malley, Chas. O.
McGovern, J. F.
MacDowell, Robt. J.
McCarthy, Chas.
Meek, Fred
March, Harry
McCoy, E. H.
Mgr. Conroy and Fox
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McKay, Andy
Milton, John E.
Morse, Frank E.
Manning, Ed
Mgr. Alba Heywood Co.
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Mgr. D. Heywood Concert Co.
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Metcalfe, E. S.
McLeod, John N.
Marbury, F. S.
Martin, James
Mgr. Warner Comedy Co.
McDonough, Thos.
Maynard, Frederick
Miller, Chas. A.
Mills, Wm. I.
Mason, Jack
McVicker, Horace
Murphy, Joseph
Mgr. Private Secretary Co
Monroe, William
Mahr, Ida
Martin, Susie
McCusker, Inez
Mitchell, Kitty
Marcellus, Kitty
Maby Sisters
Morris, Nina
Meyers, Bessie
Martinot, Sadie
Maynard, Lillian
Mitchell, May E.
Miquelon Sisters
Moore, Clara B.
Norton, Florence
Nobles, Mrs. IdaG.
Nopes, Carrie
Neville, Hattie
Nelson, Miss
Ober, Otis
Otis, Elita P
Ogden, Grace
O'Brien, Eva D.
Paul, Virginia
Parker, Nellie V.
Porter, Adele
Palmer, Helen
Potter, Miss A.
Percy, Marion
Rigl, Emily
Roy, Alma L.
Rockefeller, Lizzie
Ritchie, Adele
Royce, Louise
Randall, Adelaide
Rucissell, Martha
Sayne, Vila
Snyder, Lenore
Sanford, Louise
Sage, Mrs. Percy
Shearer, Mae
Swain, Lillian
Stone, Miss M F.
Sprague, E. Estelle
Stover, Maud R.
Sandry Ada
Stanford, Eva
Thomas, May
Travers, Belle
Tyler, Dallia
Tyree, Elizabeth
Titus, Lydia V.
Tiffany, Rose
Tack, Alice
Temple, Winnifred
Tannehill, Mrs. F.
Tait, Millie
Thornton, Kittie
Veronee, Ernie
Violette, Yvette
Van Nolan, Blanche
White, Otive
Wolvin, Grace F.
Walsh, Blanche
Westlake, Genev'e
Wilmont, Cora
Williams, Zulah
Winton, Rima
White, Maude
Wickert, Meta
Worth, MissSidney
Walter, Emma
Waters, Hattie E.
Young, Jennie

MEN.

Abelen, E. S.
Amory, J. R.
Alsop, M. L.
Aikens, James J.
Allen, Frank
Ashley, W. J.
Appleton, George
Andrews, Wm. C.
Allison, George
Allen, Harry T.
Adelman, Joseph
Brookfield, Chas.
Banjo, Harry
Baldwin, Walter S.
Barton, Chas
Beardman, Paul
Barrows, Al.
Bates, W. S.
Beers, Newton
Brennan, Joseph
Blake, Robert
Brand, Herman
Brooks, Chas.
Bassett, Chas.
Bruno, Gus
Barton, H. C
Bradley, George G.
Barton, Wm.
Buchan, Raymond J.
Bryton, Frederick
Blair, John
Byrne, Robert
Balling, Gilbert
Brinker, Counter
Brinsley, Harry
Buffham, Elmer
Bishop, Henry
Belger, John
Brown, Chas. F.
Backus, George
Bernard, Chas.
Burbridge, C. J.
Bnoman, Frank
Brewster, Edwin
Bushell, Alf A.
Barney, Ariel
Carr, Herbert A.
Cooley, Harry
Chesterfield, Will
Collier, Edmond
Crossley, N.
Criston, Frank
Campbell, C. J.
Combs, S. W.
Canfield, W. T.
Cleveland, W. S.
Clark, Edgie
Cone, R
Cotton, Robert F.
Clifton, Harry
Castella, Rich
Caldwell, James
Colfax, Frank
Cross, A. W.
Dodd, Henry W
Davis, Frank L.
Daily, Dan
Dolson, Al. L.
Duane, E. L.
Denley, Jas. A.
De Giorla, J. C. V.
Dunn, Ed W.
Drew, Sidney
Dalton, W. Floyd
Donnelly, H.
Dunn, John
Desberger, Jos. J.
Davis A.
Dixon, J. C.
D'Arcy, H. A.
Dietz, Frank
Engelhardt, F. J.
Eustice, Fred
Ewart, Lawrence
Edler, Chas H.
Elton, Edmund J.
Ewald, Chas.
Edwards, All
Emmerson, Chas. J
Edwards, W. A.
Emerson, Billy
Ellis, John T.
Emerson, Warren
Elliott, Chas. P.
Frew, Chas.
Frankan, Joseph
Fitzpatrick, J. H.
Freemont, A. W.
Fenton, Marc
Forsburg, Edwin
Flemming, George
Freemen, F. E.
Fenz, Louis
Fincher, John E.
French, Eddie
Farley, J. T.
Pigman, Max
Flint, George H.
Fenton, John
Fedris, J. M.
Fenton, Mike J.
Francis, Feri B.
Forbes, James
Gunter, A. C.
Greene, Plunket
Grant, Jas F.
Glendenning, Mr.
Gilfether, Daniel
Gage, O. F.
Graves, A. H.
Griger, Rich B.
Gollan, Campbell
Gill, William S.
Grace, Edward
Grapewin, C. E.
Glover, Louis M.
Germon, John D.
Geary, F. Mayo
Gilmore, Paul
Gilbert, N.
Howard, Benj
Hartley, Frederick
Hoops, Arthur
Handy, A. W.
Haffel, John
Halbach, Augustus
Hess, J. Seymour
Hagan, Chas.
Himmelein, J.
Heath, Chas H.
Harlow, Richard
Hennig, Frank
Hutchinson, Chas
Hicks, L. P.
Hines, Harry
Hawley, Chas. R.
Hanford, Chas. B.
Hanley, Lawrence
Howard, E.
Hurd, T. J
Hodgman, T.
Hugentuglar, Roy
Hart, Percie
Jefferson, Jos. W.
Jerome, Wm.
Jones, Richard J.
Jorgensen, Oliver
Johnstone, Lorimer
June, Geo. W.
Jones, Walter
Johnson, H. C.
Jewell, Henry
Kingdon, Francis
Kersell, Jules
Kenney, George
King, Charles
Kirch, I. S.
Krause, Otto H.
Kranz, A. G.
Kurth, Chas.
Krafft, Otto
Lonergan, Lester
Lyons, E. D.
Lee, Henry
Lund, Herbert
Louden, W. H.
Lennox, Harry
Lonsdale, H. B.
Le Duc, Ed H.
Lang, Chas F.
Leslie, Geo. W.
Lawson, Mark
Le Maz, F. U.
Lemon, Percy C.
Morris, Robt. G.
McCarthy, Daniel B.
Mgr. Madame Tavary
Murphy, Joseph
Meek, Wm. F.
McCabe, J. D.
Murry, Jules S.
Mgr. Wilbur Grattan Opera Co.
Maddock, Harry
Mgr. Carleton Opera Co.
Martinette, Mr. I.
Malley, Chas. O.
McGovern, J. F.
MacDowell, Robt. J.
McCarthy, Chas.
Meek, Fred
March, Harry
McCoy, E. H.
Mgr. Conroy and Fox
Mgr. Baldwin-Melville co.
McKay, Andy
Milton, John E.
Morse, Frank E.
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Mgr. Alba Heywood Co.
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Mgr. D. Heywood Concert Co.
Mgr. Frank Jones
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McLeod, John N.
Marbury, F. S.
Martin, James
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McDonough, Thos.
Maynard, Frederick
Miller, Chas. A.
Mills, Wm. I.
Mason, Jack
McVicker, Horace
Murphy, Joseph
Mgr. Private Secretary Co
Monroe, William
Meeker, Joel L.
Mosely, M. A.
Marlowe, Frank
Mayo, Edwin F.
Marshand Farrington
Malchien, Robert
Moses, Lee
Moore, Chas. P.
Myers, Henry
Mitchell, Horace
Machinlay, Clyde L.
McAlister, R. E.
Naylor, Frank A.
Nelson, J. H.
Newhouse, James
Ott, Joe
Owen, Wm.
O'Rourke, Eugene
Parker, Hal E.
Pratt, Chas H.
Pickers, Thomas
Payne, Chas. T.
Pratt, L. M. B.
Page, F. M.
Pierce, B. H.
Reeves, Sims
Rice, Mr.
Rogers, Clarence
Rulle, Frank
Rice and Barton
Rice, M. E.
Reid, Anderson
Rice, Chas E.
Redway, Edd
Reynolds, W. H.
Royle, E. M.
Rowland, Ed. W.
Ransome, Joseph
Rusco, W. A.
Rivers, H. Fletcher
Robinson, H. C
Ross, S. W
Robyns, Will
Russell, D. B.
Rich, Harry
Stanton, W. E.
Seabrooke, Thos Q.
Salmon, J. P.
Smiley, Chas. A.
Sherman, C. E.
Swan, Mark
Stewart, C. L.
Sanford, Walter
Sloan, Harry
Shea, Thos E.
Shatticut, Jack
Sellers, Harry
Stewart and Eckardt
Sellery, Wm.
Stevens, Lon
Scott, R. W.
Stevens, John A.
Swartz, Fred
Shearer, Harry E.
Sauter, Chas
Schilling, Will H.
Sprague, Arthur
Sanford, Jack S.
Sisson, Wesley
Shaw, E. D.
Stout, G. L.
Sawyer, H Clinton
Shafer, H. W.
Smith, J. P.
Shaules, Herbert A
Studley, S. L.
Slee, J. G.
Thayer, Bert C.
Touch, J. W. G.
Taylor, G. Q
Tydell, Percy
Tannehill, Frank, Jr.
Tanner, Herman
Terry and Elmer
Vance, R. Edgar
Villa, Sam B
Wolfe, Harrison J.
Willard, E. S
Waldron, C. E.
White, W. H.
Wilson, Wm
Willard, Frank
Wakefield, E. P.
Wilke, Hubert
West, Joe R.
Willey, Allen
Ward, F. W.
Whittier, E. A
Wilmer, Sidney
Wilbur, Clarence R
Wilbur, A. L.
Williams, Arthur G
Westcott, Frank
Wooderson, John L.
Wall, Geo. P.
Webster, Harry
Wilson, John W.
Young, Chas. W.
Young, C. M.
Young, Chas. H
Young, Chw. L.
Young, Wm.

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The Kineoptikon presented animated pictures to the delight of the crowd.—*N. Y. Herald, Sept. 1.*
The focussing is excellent, the figures clear and sharp.—*N. Y. Sun, Aug. 29*
The Kineoptikon made a distinct hit at Pastor's last night.—*World, Aug. 18.*
It is a wonderful machine.—*Journal, Aug. 18.*
The famous tunnel picture is one of the most remarkable ever shown.—*Recorder, Sept. 6.*
The audience is made to think it is standing on the station when a train dashes by, so clear is the picture.—*Advertiser, Aug. 30*
The newest machine is the most successful Kineoptikon.—*N. Y. Mercury, Aug. 18.*
The Kineoptikon pictures have made a pronounced success They are in splendid condition.—*Evening Telegram, Sept. 2.*
The Kineoptikon repeated its success of last week.—*Evening World, Aug. 25.*
At Pastor's the Kineoptikon still reigns.—*Evening Sun, Sept. 8*

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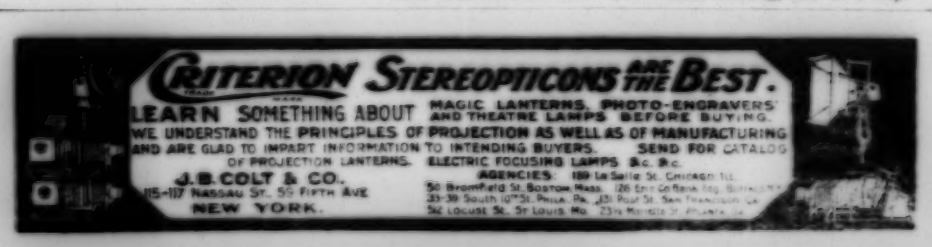
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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the current issue, dates must be mailed in time to reach us on or before that date.

DRAMATIC COMPANIES.

ANDERSON THEATRE: Colfax, Ill., Sept. 21-26.

A BUSY DAY (Fitz and Webster, Props.): Edwin Clifford, mgr.): Cincinnati, O., Sept. 21-26, Louisville, Ky., 27-Oct. 3.

ALABAMA (Clement Bainbridge, mgr.): Bismarck, N. D., Sept. 22, Dickenson 23, Miles City, Mont., 24, Billings 25, Livingston 28, Bozeman 29, Helena Oct. 2, Great Falls 3, Anaconda 5, Butte City 7-10.

A NIGHT'S FROLIC (Sylvester Maguire, mgr.): Hillsboro, Tex., Sept. 22, Corsicana 23, Fort Worth 24, Dallas 25, 26, Paris 28, Jamesville 28, Sherman 30, Dennison Oct. 1, Greenville 2, Tyler 3, Palestine 5, Marshall 6, Shreveport, La., 7.

AMERICAN DRAMATIC (Logan and Hamilton, mgrs.): [illegible] Sept. 20-26, Arkansas City 27-Oct. 3, [illegible] 4-10.

AN AMERICAN SOCIETY: Newark, N. J., Sept. 21-26.

[illegible] Sept. 21-26, Joliet 28, Bloomington 29, Peoria 30, Galesburg Oct. 1, Davenport, Ia., 2, Iowa City 3, Cedar Rapids 5, Marshalltown 6, Boone 7, Des Moines 8-10.

A BOWERY GIRL (Florrie West; Williams and Rosenburg, mgrs.): Chicago, Ill., Sept. 13-Oct. 3, St. Louis, Mo., 4-10.

A BOWERY GIRL (Lillian Keene; Edw. Rowland, bus. mgr.): Tacoma, Wash., Sept. 22, Vancouver, B. C., 23, Nanaimo 24, Victoria 25, Seattle, Wash., 26, Portland, Ore., 28-29.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Jersey City, N. J., Sept. 21-26, Paterson 28-30, Hoboken Oct. 3.

AMERICAN GIRL (A. Q. Scammon, mgr.): Washington, D. C., Sept. 21-26.

AFTER DARK (William A. Brady, mgr.): Derby, Conn., Sept. 22, Hartford, 23, 24, Winsted 25, Waterbury 26, Wallingford 28, Norwich 29, Milford, Mass., Oct. 1, Fall River 2, 3, Attleboro 5, Manchester, N. H., 6, Amesbury, Mass., 7, Lawrence 8, Lowell 9, 10.

ALICE BYNG: W. Lebanon, Ind., Sept. 21-27.

ANDREW MACK (D. W. Truss and Co., mgrs.): Philadelphia, Pa., Sept. 21-26, Washington, D. C., 28-Oct. 3.

ALCAZAR STOCK (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

BLACK SHEEP (Hoyt and McKee, mgrs.): Philadelphia, Pa., Sept. 21-26.

BENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Newburyport, Mass., Sept. 21-26, Lewiston, Me., 28-Oct. 3, Bath 5-10.

BIJOU OF KEYS (Gus Bochmer, mgr.): Gowersville, N. Y., Sept. 22, Norwich 23, Cortland 24, Syracuse 28-30, Binghampton Oct. 1-3, Scranton, Pa., 5-7, Wilkesbarre 8-10.

BALDWIN-MELVILLE: Sandusky, O., Sept. 21-26.

BOSTON COMEDY (H. Price Webber, mgr.): Ottawa, Can., Sept. 7-28.

BELL COMEDIANS (George H. Bell, mgr.): Atlanta, Ga., Sept. 28-Oct. 3, Columbia, Tenn., 5-10.

BUCKLER STOCK (George Buckler, mgr.): Charlestown, W. Va., Sept. 21-26, Winchester, Va., 28-Oct. 3, Staunton 5-10.

BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Montreal, P. Q., Sept. 21-26.

BITTNER COMEDY (W. W. Bittner, mgr.): Council Bluffs, Ia., Sept. 21-25.

CHIMMIE FADDEN (George Bowles, mgr.): Baltimore, Md., 21-26, Washington, D. C., 28-Oct. 3, Buffalo, N. Y., 5-7, Detroit, Mich., 8-10.

CHARLEY'S AUNT (Julius Cahn, mgr.): Minneapolis, Minn., Sept. 20-26, Duluth 28, 29, Faribault 30, Waseca Oct. 1, Rochester 2, Madison, Wis., 3, Milwaukee 4-10.

CHAS. A. GARDNER (Del S. Smith, mgr.): St. Louis, Mo., Sept. 20-26, Chicago, Ill., 27-Oct. 3.

CARRIE LOUIS (Edwin De Coursey, mgr.): Olean, N. Y., Sept. 21-26, Johnsonburg, Pa., 29, Punxsutawney 30, Clearfield 31, Philipsburg Oct. 3, Johnstown 5-10.

COUNTRY MERCHANT (Cowles and Rosenbach, mgrs.): Detroit, Mich., Sept. 21-26, Binghamton, N. Y., 28, Paterson, N. J., 29, 30, Jersey City Oct. 1-3.

CLEOPATRA: Hazelton, Pa., Sept. 22, Allentown 23.

COOTE AND LONG (E. C. White, mgr.): Atlanta, Ga., Sept. 21, 22, Columbus 23, Montgomery, Ala., 24, Mobile 25, 26, New Orleans, La., 27-Oct. 3.

COTTON KING (Wm. A. Brady, mgr.): Biddeford, Me., Sept. 22, Portsmouth, N. H., 23, Dover 24, Amesbury, Mass., 25, Haverhill 26, Laconia, N. H., 28, Manchester 29, Concord 30, Lowell, Mass., Oct. 1, Lawrence 2, 3, Gloucester 5, Salem 6, Marlboro 7, Chelsea 8, Lynn 9, 10.

CARR COMEDY: Macon, Mo., Sept. 21-26, Kirksville 28-Oct. 3, Fayette 5-10.

CLAY CLEMENT (Ira J. La Motte, mgr.): Mattoon, Ill., Sept. 22, 23, Crawfordsville, Ind., 24, Fostoria, O., 25, Sandusky 26, Cleveland 28-Oct. 3, Toledo 4-8, Columbus 9-11.

COUNTY FAIR (C. A. Burt, mgr.): Newburg, N. Y., Sept. 22, Poughkeepsie 23, Cohoes 24, Saratoga 25, Glens Falls 26, Johnstown 28, Schenectady 29, Williamstown, Mass., 30, Adams, Oct. 1, Pittsfield 2, Brattleboro, Vt., 3, Bellows Falls 5, Athol, Mass., 6, Greenfield 7, Leominster 8, Concord, N. H., 9, Laconia 10.

CORSE PAYTON (W. E. Denison, mgr.): Auburn, N. Y., Sept. 21-26.

COON HOLLOW (Al Caldwell and Co., mgrs.); Cincinnati, O., 21-26, Sept. Columbus 28-Oct. 3.

DIAMOND BREAKER (Fred Nason, mgr.): Philadelphia, Pa., Sept. 21-26.

DAN MCCARTHY: Ottawa, Ont., Sept. 22, 23, Cornwall 24, Ogdensburg, N. Y., 25, Watertown 26.

DENMAN THOMPSON (Harry Watcham, mgr.): Boston, Mass., Sept. 7-Oct. 24.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): St. Louis, Mo., Sept. 20-26, East St. Louis, Ill., 27, Jacksonville 28, Clinton 29, Bloomington 30, Peoria Oct. 1, Burlington, Ia., 2, Quincy, Ill., 3, Kansas City, Mo., 4-10.

DONNELLY AND GIRARD (Charles Wiegand, mgr.): Hornellsville, N. Y., Sept. 22, Corning 23, Elmira 24, Ithaca 25, Binghamton 26.

DE LEON COMEDIANS: Rochester, N. Y., Sept. 21-26.

DOWN IN DIXIE: Pittsburg, Pa., Sept. 21-26.

DAN DULLY: Hartford, Conn., Sept. 25, 26.

DANIEL R. RYAN AND JAMES F. KELLY (L. C. Reeves, mgrs.): Mansfield, Pa., Sept. 21-26, Corning, N. Y., 28-Oct. 3, Hornellsville 5-10.

DARKEST AMERICA (Will A. Junker, mgr.): Lexington, Ky., Sept. 22, Paris 23, Hamilton, O., 24, Lima 25, Alexandria, Ind., 26, Indianapolis 28-30, Dayton, O., Oct. 1-3, Cincinnati 4-10.

DANGERS OF A GREAT CITY (Sawtelle and Meech, mgrs.): Athens, N. Y., Oct. 3, Cohoes 5, Ballston 6, Saratoga 7, Glens Falls 8, Whitehall 9, Rutland, Vt., 10.

DAN SHERMAN in **OLD DAN TUCKER**: Rochester, N. Y., Sept. 21-26.

EMMA WARREN (J. S. Garside, mgr.): Pinckneyville, Ill., Sept. 28-Oct. 3.

ELROY STOCK (Edwin Elroy, mgr.): Tarentum, Pa., Sept. 28-Oct. 3, Salem, O., 5-10.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

ELDON'S COMEDIANS: Flora, Ind., Sept. 21-26, Rochester 28-Oct. 3.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): St. Louis, Mo., Sept. 21-26.

ESLER LYCEUM: Penton, Mich., Sept. 21-26, St. Johns 28-Oct. 3.

EMILY BANCKER (Thomas W. Ryley, mgr.): Reading, Pa., Sept. 22, Wilkesbarre 23, Scranton 24, Binghamton, N. Y., 25, Albany 26, Utica 28, Watertown 29, Ogdensburg 30.

EVELYN GORDON (W. G. Collinge, mgr.): Muskegon, Mich., Sept. 21-26, Ludington 28-Oct. 3, Saginaw 5-10.

8 BELLS (Western) (J. F. Byrne, prop.; Walter Lotus, mgr.): Boston, Mass., Sept. 21-26, Waltham 28, Fitchburg 29, Greenfield 30, North Adams Oct. 1, Troy, N. Y., 2, 3, Cohoes 5, Oneida 6, Cortland 7, Ithaca 8, Waverly 9, Penn Yan 10.

8 BELLS (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): Chattanooga, Tenn., 22, 23, Nashville 25, 26, Birmingham, Ala., 28, Selma 29, Montgomery 30, Pensacola, Fla., Oct. 1, Mobile, Ala., 2, 3, New Orleans, La., 7-11.

EDWIN TRAVERS: Louisville, Ky., Sept. 21-26.

ELLENWOOD PLAYERS (G. H. Ellenwood, mgr.): Corning, N. Y., Sept. 21-26, Penn Yan 28-Oct. 3, Canandaigua 5-10.

FATAL CARD (Charles Frohman, mgr.): New Bedford, Mass., Sept. 22, Taunton 23, Lewiston, Me., 24, Portland 25, Brockton, Mass., 26.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FRANCIS OWEN (H. G. Fergus, mgr.): Kipon, Wis., Sept. 21-27, Beaver Dam 28-Oct. 2, Whitewater 4-10.

FLORA STANDFORD: Malone, N. Y., Sept. 21-26, Saranac Lake 28-Oct. 3.

FRANCIS JONES: Iowa Falls, Ia., Sept. 22, Waterloo 23, Cedar Falls 24, Eldora 25.

FAST MAIL (Northern; Martin Golden, mgr.): St. Joseph 28, 29, Maysville 30, Cameron Oct. 1, Trenton 2, Brookfield 3, Macon 5, Keokuk, Ia., 6, Beardstown, Ill., 7, Lincoln 8, Clinton 9, Pana 10.

FREDERICK FRYTON: Houston, Tex., Sept. 22, Austin 24.

F. C. BURTON: Silver City, Ia., Sept. 21-26.

FABIO ROMANI (D. D. Smith, mgr.): Omaha, Neb., Sept. 22, Fremont 23, Sioux City, Ia., 24, Mankato, Minn., 25, Waseca 26, Faribault 28, Rochester 29, Stillwater 30.

F. H. WILSON: Goderich, Ont., Sept. 22-26.

FLORENCE FINDLEY (Dittmar Brothers, mgrs.): San Francisco, Cal., Oct. 5-31.

FREDERICK WARDE: Richmond, Va., Sept. 22, Norfolk 23, 24.

FAST MAIL: Butte, Mont., Sept. 22, Anaconda 23, Great Falls 24, Marysville 25, Philipsburg 28, Missoula 29, Spokane, Wash., Oct. 3.

FAST MAIL (Eastern; Lincoln J. Carter's): Clayton, Ill., Sept. 22, Mt. Sterling 23, Griggsville 24.

GORMAN'S COMEDIANS (W. E. Gorman, mgr.): Manitowoc, Wis., Sept. 22, Green Bay 23, Oconto 24, Marinette 25, Fond du Lac 26, Racine 27.

GEO. W. MONROE (Robt. B. Monroe, mgr.): Pittsburg, Pa., Sept. 21-26.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Harlem, N. Y., Sept. 21-26, Baltimore, Md., 28-Oct. 3, New Haven, Conn., 5-7, Stamford 8, Bridgeport 9, Meriden 10.

GRAHAM EARLE (C. H. Rossham, mgr.): Effingham, Ill., Sept. 28-Oct. 3.

GORMAN BROTHERS (Charles F. Brown, mgr.): Columbus, O., Sept. 22, 23, Dayton 24-26, Washington, C. H., 28, Soldiers Home 29, Richmond, Ind., 30.

GUS WILLIAMS (Edward J. Hassan, mgr.): Birmingham, Ala., Sept. 23, Montgomery 24, Pensacola, Fla., 25, New Orleans, La., 28-Oct. 3, Galveston, Tex., 5-10.

GAY PARISIANS (Charles Frohman, mgr.): Seattle, Wash., Sept. 22, Salt Lake City, U., 25, 26.

GROVER IDEAL COMEDIANS: Los Angeles, Cal., Sept. 1-Oct. 5.

HOYT'S COMEDY (Harry Sheldon, mgr.): California, Mo., Sept. 21-26.

HAMILTON PLAYERS (Frank C. Hamilton, mgr.): Anderson, Ind., Sept. 22, Kokomo 23, Logansport 24, Decatur, Ill., 26, St. Louis, Mo., 27-Oct. 3.

HENNESSY LEROYLE (Other People's Money): F. G. Conrad, mgr.): Plymouth, Ind., Sept. 22, La Porte 23, Elkhart 25, Fort Wayne 26.

HARPER-DETRICK: Marion, Ill., Sept. 21-26.

HENDERSON COMEDY: Columbia City, Ind., Sept. 21-26, Garrett 28-Oct. 3.

HYER'S COLORED COMEDY (L. M. Boyer, mgr.): Ashland, Wis., Sept. 23, 24, Washburn 25, 26.

HARRISON J. WOLFE: Elmira, N. Y., Sept. 21-23, Williamsport, Pa., 24-26, Corning, N. Y., 28-30, Ithaca Oct. 1-3, Geneva 5-7, Newark 8, 9.

HOYT'S COMEDY (Henry G. Adams, mgr.): N. Manchester, Ind., Sept. 21-26.

HUMANITY (William Brady, mgr.): Cleveland, O., Sept. 21-25, Detroit, Mich., 28-Oct. 3, Chicago, Ill., 4-10.

HORACE ANDREWS PLAYERS: Fishkill, N. Y., Sept. 21-23, Dobbs Ferry 24-26, New Rochelle 28-30, Greenwich, Conn., Oct. 1-3, Bethel 5-7, Danbury 8-10.

HUMAN HEARTS (W. S. Ross, mgr.): New York city Sept. 21-26, Brooklyn, N. Y., 28-Oct. 3, New York city 5-10.

HEART OF CHICAGO: Chicago, Ill., Sept. 21-26.

HIS ABSENT BOY: Boston, Mass., Sept. 7—indefinite.

HAND OF DESTINY: Boston, Mass., Sept. 22-indefinite.

HER HUSBAND: Brooklyn, N. Y., Sept. 21-26.

HARRY LINDLAY: Lindsay, Ont., Sept. 21-25, Harkworth 29, 30, Ottawa, Oct. 5—indefinite.

INCOG: Paterson, N. J., Sept. 21-26.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): New York city Sept. 21-26.

IN OLD KENTUCKY (Jacob Litt, mgr.): Omaha, Neb., Sept. 22, Lincoln 24, 25.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): St. Paul, Minn., Sept. 21-26, Sioux City, Ia., 28-30, Omaha, Neb., Oct. 1-3, Denver, Col., 5-10.

JAMES O'NEILL (W. F. Connor, mgr.): Manchester, N. H., Sept. 22, Haverhill, Mass., 23, Lawrence 24, Lowell 25-26.

JOHN GRIFFITH (S. T. St. John, mgr.): Davenport, Ia., Sept. 22, Galesburg, Ill., 23, Monmouth 24, Peoria 25, Jacksonville 26, Springfield 28-30, Bloomington Oct. 1, Logansport, Ind., 3, Wabash 4, Ft. Wayne 5, Adrian, Mich., 8, Chatham Ont., 9, Petrolia 10.

JOSEPH MURPHY: Newburgh, N. Y., Sept. 25.

JOSHUA SIMPKINS: Keene, N. H., Sept. 22, Gardner, Mass., 23.

JOLLY OLD CHUMS: Detroit, Mich., Sept. 20-26.

JAMES YOUNG (Maurice I. Lobe, mgr.): Chester, Pa., Oct. 5, 6, Wilmington, Del., 7, 8, Atlantic City, N. J., 9, 10.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JUNO BARRETT: Balchow, Mo., Sept. 27-26.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Washington, D. C., Sept. 21-26.

J. H. WALLICK: New York city, Aug. 31—indefinite.

JIM THE PENMAN (D. A. Bonta, mgr.): Lake Charles, La., Sept. 27, Galveston, Tex., 28, Houston 29, San Antonio 30, Austin Oct. 1, Brenham 2, Waco 3, Ft. Worth 5, Dallas 6, Gainsville 7, Dennison 8, Paris 9, Greenville 10.

J. E. TOOLE (Edwin Jerome, mgr.): Penn Yan, N. Y., Sept. 22, Newark 23, Medina 24, Albion 25, Rochester 28-Oct. 3.

KELLAR (Dudley McAdow, mgr.): Hartford, Conn., Sept. 24.

KENNEDY PLAYERS: (H. B. Hooper, mgr.): Herkimer, N. Y., Sept. 21-26, Hudson 28-Oct. 3.

KATIE EMMETT (Hubert Sackett, mgr.): Washington C. H., O., Sept. 22, Richmond, Ind., 23, Columbus 24, Frankfort 25, Logansport 26, Lafayette 27, Brazil 29, Mattoon, Ill., 30, Pana, Oct. 1, Decatur 2, Jacksonville 3.

KATHERINE ROBER (Charles A. Wilson, mgr.): Newport, R. I., Sept. 21-26, Worcester, Mass., 28-Oct. 3, Taunton 5-10.

KITTY RHOADES: Mt. Holly, N. J., Sept. 21-26.

LAST STRAKE (Jacob Litt, mgr.): Greenfield, Mass., Sept. 22, Northampton 23, Holyoke 24, Springfield 25, Hartford, Conn., 26.

LILLIAN LEWIS (Benj. Tuthill and Co., mgrs.): Newark, N. J., Sept. 21-26, Brooklyn, N. Y., 28-Oct. 3.

LIMITED MAIL (Elmer E. Vance, mgr.): Mt. Carmel, Pa., Sept. 22, Shamokin 23, Ashland 24, Hazelton 25, White Haven 26, Wilkesbarre 28, Pittston 29, Scranton 30, Carbondale Oct. 1, Binghamton, N. Y., 2, Cortland 3, Auburn 5, Canandaigua 6, Batavia 7, Medina 8, Lockport 9, Lyons 10.

LEWIS MORRISON (Edward Abram, mgr.): Springfield, Mass., Sept. 22, Pittsfield 23, Westfield 24, Worcester 25, 26, Boston 28-Oct. 3, Providence, R. I., 5-7, Bridgeport, Conn., 8, Hartford 9, 10.

LILLIAN MORTIMER (Harry Shannon, mgr.): St. Albans, Vt., Sept. 21-27.

LITTLE TRIXIE (Fred Robbins, mgr.): Providence, R. I., 21-26, Boston, Mass., 28-Oct. 3.

LAND OF THE LIVING (Gustav Kahn, manager): New York city Sept. 21-26.

LOST IN EGYPT (Wilton and Bradbury, mgrs.): Cincinnati, O., Sept. 20-26.

LOUIS JAMES (Wagenhals and Kemper, mgrs); Chicago, Ill., Sept. 21-26.

LAURA BIGGAR AND BURT HAVERLY (H. S. Taylor, mgr.): Montpelier, Vt., Sept. 22, Plymouth 23, Newport 24, Plattsburg, N. Y., 25, Barre, Vt., 26.

LYCEUM THEATRE (Sharpley's): Girard, Kans., Sept. 21-26.

LOST, STRAYED OR STOLEN: New York city Sept. 16—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): No Adams, Mass., Sept. 21-26, Glens Falls, N. Y., 28 Oct. 3.

MAGGIE CLINE (Williams and Rosenberg, mgrs.): Brooklyn, N. Y., Sept. 21-26.

MAY IRWIN (Harry B. Harris, mgr.): Providence, R. I., Sept. 21-26.

MAN IN THE IRON MASK (George Farren, mgr.): New Haven, Conn., Sept. 22.

MURRAY AND MACK (Joe W. Spears, mgr.): Brooklyn, N. Y., Sept. 21-26, Hoboken, N. J., 28-30, Hartford, Conn., Oct. 1, Waterbury 2, Bridgeport 3.

MILLER AND SUTTIE: Union City, Tenn., Sept. 21-26.

MADGE TUCKER: Springfield, O., Sept. 21-26.

MURRAY AND MURPHY: Waterloo, Ia., Sept. 23, Annamosa 24, Iowa City 25, Monmouth, Ill., 26, Galesburg 28, Peoria 29, Streator 30, La Salle Oct. 1-5.

MCAULIFFE AND GREENE (J. F. Macauley, mgr.): Waterville, Me., Sept. 21-26, Calais 28-Oct. 3, Halifax, N. S., 5-24.

MCCAULEY-PATTON: Chagrin Falls, O., Sept. 21-26, Carrollton 28-Oct. 3.

MAUD ATKINSON (Johnstone and Colman, mgrs.): Bushnell, Ill., Sept. 22-26.

MARGARET FULLER (Horace Wall mgr.): Troy, N. Y., Sept. 23, Westfield, Mass., 25, Pittsfield 25, Northampton 26, Hertford, Conn., 28, 29, Waterbury 30, Bridgeport Oct. 1-3.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Toledo, O., Sept. 22, 23, Detroit, Mich., 24-26.

MY FRIEND FROM INDIA (Smith and Rice, mgrs.): Washington, D. C., Sept. 21-25, Brooklyn, N. Y., 28-Oct. 3.

MORRISON'S FAUST (E. I. Abram, mgr.): Woonsocket, R. I., Sept. 22, Putnam, Conn., 23, Brockton, Mass., 24, Fitchburg 25, Marlboro 26.

MATTHEWS AND BULGER (Miller and Peel, mgrs.): St. Louis, Mo., Sept. 20-26, Milwaukee, Wis., 27-Oct. 3, St. Paul, Minn., 5-10.

MME. SANS-GENE (Augustus Pitou, mgr.): Oakland, Cal., Sept. 22, 23, San Jose 24-26, Stockton 27, Fresno 28, Los Angeles 29-Oct. 3, Sacramento 5, Salt Lake City, Utah, 7-10.

MR. AND MRS. GRANDIN (William T. Fennessy, mgr.): Atlantic City, N. J., Sept. 22, 23, Bethlehem, Pa., 24, Reading 25, 26.

MYRA COLLINS (Kellam and Harper, managers): Gananoque, Can., Sept. 21-26, Picton 28-Oct. 3, Napanee 5-10.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Merritt, mgr.): Chillicothe, Mo., Sept. 22, Ottumwa, Ia., 23, Oskaloosa 24, Keokuk 25, Hannibal, Mo., 26, St. Louis 27-Oct. 3.

NORTHERN LIGHTS (William Calder, mgr.): Harrisburg, Pa., Sept. 22, Reading 23, 24, Wilkesbarre 25, 26.

NELLIE MCHENRY (James B. Delcher, mgr.): Boston, Mass., Sept. 21-26.

NORMAN AND GOODMAN: Clifton, Tex., Sept. 21-28.

NEWELL PAVILION THEATRE (C. H. Newell, mgr.): Kenosha, Wis., Sept. 20-26.

OLD FARMER HOPKINS (Frank L. Davidson, mgr.): Hastings, Pa., Sept. 24, Ebensburg 25, Irwin 26, Latrobe 28, Jeanette 29, Mt. Pleasant 30, West Newton Oct. 1, Dawson 2, Dunbar 3.

ORRIS OMAR (W. H. Weaver, mgr.): Boise City, Idaho, Sept. 21-25, Weiser 28-Oct. 3, Caldwell 5-10.

ON SOUTHERN SOIL: St. Johnsbury, Vt., Sept. 24, Montpelier 28, St. Albans 29.

OLD HOMESTEAD: Detroit, Mich., Sept. 22, 23, Port Huron 24, Bay City 25, Saginaw 26, Flint 28, Lansing 29, Ionia 30.

OTIS SKINNER: Chicago, Ill., Sept. 21-26.

OUTCASTS OF A GREAT CITY (Dan A. Kelly, mgr.): Wilmington, Del., Sept. 22, 23, Reading, Pa., 24-26, Lebanon 28-30.

PRISONER OF ZENDA (Daniel Frohman, mgr.): Cincinnati, O., Sept. 21-26.

PULSE OF NEW YORK (Frank E. Tracy, bus. mgr.): Bloomington, Ill., Sept. 22, Clinton 23, Paris 24, Ottawa 25, La Salle 26, Chicago 27-Oct. 3.

PRODIGAL FATHER (Matt Smith, mgr.): Buffalo, N. Y., Sept. 21-26.

PARLOR MATCH (F. Ziegfeld, Jr.): New York city, Sept. 21-Oct. 31.

PETER F. DAILEY (Harry B. Harris, mgr.): Hoboken, N. J., Sept. 21-26.

PAIR OF JACKS (Richard Mueller, mgrs.): Greenwich, Conn., Sept. 23, New Haven 24-26.

PRIVATE SECRETARY: Louisville, Ky., Sept. 21-26.

PUNCH ROBERTSON: Nashville, Tenn., Sept. 21-26.

RUBY LA FAYETTE: Alvarado, Tex., Sept. 21-26, Cleburne 28-Oct. 3, Ennis 5-10.

REDMOND DRAMATIC: Eau Claire, Wis., Sept. 21-Oct. 3.

ROOK PLAYERS: Rochester, Pa., Sept. 21-26.

ROBERT DOWNING (J. W. Morrissey, mgr.): Buffalo, N. Y., Sept. 21-26, Cincinnati, O., 28-Oct. 3, Baltimore, Md., 5-10.

ROLAND REED: Pittsburg, Pa., Sept. 21-26.

REYNOLDS SISTERS: La Grange, Ind., Sept. 21-26.

ROOK COMEDY: Pittsburg, Pa., Sept. 21-26.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Philadelphia, Pa., Sept. 21-26.

SAVED FROM THE SEA (William Calder, mgr.): Lowell, Mass., Sept. 22, 23, Lewiston, Me., 24, Fergus 25, Bangor 26, Portland 28, Portsmouth, N. H., 29, Exeter 30, Salem, Mass., Oct. 1, Lynn 2, 3.

SUMMER COMEDY: Rome, N. Y., Sept. 21-26.

SAWTELLE DRAMATIC (J. Al Sawtelle, mgr.): Halifax, N. S., Sept. 14-26, St. John, N. B., 28-Oct. 10.

SIBERIA: Elizabeth, N. J., Sept. 22, Fall River, Mass., 23-26.

SAWTELLE-MEECH COMEDY: Coxsackie, N. Y., Oct. 5-7, Philmont 8-10.

SPAN OF LIFE (William Calder, mgr.): Boston, Mass., Nov. 9-14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Lowell, Worcester, Mass., Sept. 21-26, Hartford, Conn., 28, 29, Southbridge, Mass., 30, Webster Oct. 1, Northampton 2, Holyoke 3, Westfield 5, Turners Falls 6, Albany, N. Y., 7, Cohoes 8, Utica 9, 10.

SHORE ACRES (William B. Gross, mgr.): Nashua, N. H., Sept. 22, Manchester 23, Portsmouth 24, Lynn, Mass., 25, 26, Fall River 28, New Bedford 29, Brockton 30-Oct. 1, Taunton 2, Marlboro 3, Newport, R. I., 5, Woonsocket 6, Westerly 7, New London, Conn., 8, Norwich 9, Middletown 10.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Boston, Mass., Aug. 31-Oct. 10.

SIDE-TRACKED (A. Q. Scammon, mgr.): Brattleboro, Vt., Sept. 24, Petersboro, N. H., 25, Lawrence, Mass., 26, Lowell 28-30.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Milwaukee, Wis., Sept. 21-26, Detroit, Mich., 28-30, Toronto, Ont., Oct. 1-3, Syracuse, N. Y., 5, Rochester 6, 7, Buffalo 8-10.

SUE (Charles Frohman, mgr.): New York city—indefinite.

ST. PLUNKARD (J. C. Lewis; M. Norton, bus.-mgr.): Paris, Ill., Sept. 22, Mattoon 23, Peoria 24, Chicago 24-Oct. 3, Michigan City, Ind., 5, So. Bend 6, Elkhart 7, Coldwater, Mich., 8, Hillsdale 9.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Indianola, Ia., Sept. 20-26, Chillicothe, Mo., 27-Oct. 3, Centerville, Ia., 4-10.

THOROUGHBRED: Chicago, Ill., Sept. 21-26.

THE ENSIGN: Des Moines, Ia., Sept. 21-23, Cedar Rapids 24, Dubuque 25, Faribault, Minn., 26, St. Paul 27-Oct. 3, Minneapolis 4-10.

THE LIAR (Charles Frohman, mgr.): New York city—indefinite.

THOS. E. SHEA (Geo H. Brennan, mgr.): Boston, Mass., Sept. 21-26.

THE DEFAULTER (R. E. French, mgr.): Red Oak, Ia., Sept. 22, Clarinda 23, Creston 24, Boone 25, Cherokee 26, Missouri Valley 29, Grand Island, Neb., 30, Hastings Oct. 1, Kearney 2, North Platte 3, Cheyenne, Wyo., 5, Greeley, Col., 6, Ft. Collins 7, Longmont 8, Golden 9, Blackhawk 10.

THOMAS W. KEENE: Wheeling, W. Va., Sept. 24.

THATCHER AND SMITH: Brookfield, Mo., Sept. 21-26.

THREE GUARDSMEN: Geneva, N. Y., Sept. 22, Rochester 24-26.

THE HUSTLER (Davis and Keogh, mgrs.): Indianapolis, Ind., Sept. 20-26, Cincinnati, O., 27-Oct. 3.

THE IDEALS (John A. Himmelein, mgr.): Wapakoneta, O., Sept. 21-26, Akron 28-Oct. 2.

TEXAS STEER (Sam S. Schubert, mgr.): Taunton, Mass., Sept. 23, Fall River 24, Lawrence 28, Lowell 29, Biddeford, Me., 30, Portland Oct. 1, 2, Lewiston 3, Exeter, N. H., 5.

THE GORMANS (Chas. F. Brown, mgr.): Columbus, O., Sept. 21-23, Dayton 24-26, Washington C. H. 28, Dayton 29, Richmond, Ind., 30, Indianapolis Oct. 1-3.

TOWN TOPICS: Butte, Mont., Sept. 24-26.

TEMPERANCE TOWN (William Turner, mgr.): Providence, R. I., Sept. 21-26.

THE PRINGLES (John Pringle, mgr.): Fullerton, Neb., Sept. 22-26.

TRILBY (Australian; William A. Brady, mgr.): San Francisco, Cal., Oct. 5-18.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (B. S. Spooner, mgr.): Altoona, Pa., Sept. 21-26.

TONY FARRELL: Philadelphia, Pa., Sept. 21-26.

TORNADO (Northern; Jay Simms, mgr.): Paulding, O., Sept. 23, N. Baltimore 24, Monroe, Mich., 25, Ann Arbor 26, Petrolia, Can., 28, Stratburg 29, Brantford 30, Galt Oct. 1, Collinswood 2, Orillia 3.

THE HOLLANDS (Miner and Brooks, mgrs.): Chicago, Ill., Sept. 14-26.

UNCLE TOM'S CABIN (Salter and Martin, mgrs.): Detroit, Mich., Sept. 20-27.

UNCLE TOM'S CABIN (Stetson's): Biddeford, Me., Sept. 25, Lewiston 26, Bath 28, Rockland 29.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York city Aug. 30—indefinite.

VAN DYKE AND EATON (C. Mack, mgr.): Davenport, Ia., 20-26.

WARD AND VOKES (E. D. Stair, mgr.): Cleveland, O., Sept. 21-26.

WILLIAM BARRY (Louis J. Goulland, mgr.): Louisville, Ky., Sept. 20-26.

WOODWARD WARREN: Mobile, Ala., Sept. 21-26; Montgomery, 28-Oct. 3.

WAR OF WEALTH (Jacob Litt, mgr.): Newark, N. J., Sept. 21-25.

WARNER COMEDY: Waukon, Ia., Sept. 21-26.

WILSON BROTHERS: Picton, Can., Sept. 22, Belleville 23, Kingston 25.

WILLIAMS AND PENDER (Gilbert Spencer, mgr.): Auburn, Neb., Sept. 21-26.

WOLHEIM AND RUSSELL: Cambridge, Pa., Sept. 21-26.

WOMAN IN BLACK (Jacob Litt, mgr.): Milwaukee, Wis., Sept. 20-26.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Baltimore, Md., Sept. 21-26, Philadelphia, Pa., 28-Oct. 3.

WALKER WHITESIDE (Henck and Snyder, mgrs.): Rome, Ga., Sept. 22, Atlanta 23, 24, Birmingham, Ala., 25, 26, New Orleans, La., 27-Oct. 4, Mobile, Ala., 5-6, Pensacola, Fla., 7, Montgomery, Ala., 9, 10.

WILLIAM GILLETTE: Scranton, Pa., Sept. 25, 26.

WAITE COMEDY (Eastern): Paterson, N. J., Sept. 21-26, Yonkers, N. Y., 28-Oct. 3, Newburg 5-10.

WAITE COMEDY (Western): Youngstown, O., Sept. 28-Oct. 3, Akron 5-10.

WYOMING MAID: Ashland, O., Sept. 22, Toledo 24-26.

OPERA AND EXTRAVAGANZA.

BLACK CROOK (Yank Newell, mgr.): New York city Sept. 21-26.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

COLUMBIA OPERA: Omaha, Neb., Sept. 20-26.

DE WOLFE HOPPER (R. D. Stevens, mgr.): New York city Sept. 21-26, Baltimore, Md., 28-Oct. 3, Washington, D. C., 5-10.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Aurora, Ill., Sept. 22, Streator, 23, La Salle 24, Rockford 25, Oshkosh, Wis., 26.

DILLA FOX (S. T. King, mgr.): Williamsburg, N. Y., Sept. 19-26, Scranton, Pa., 28, Wilkesbarre 29, Easton 30, Reading Oct. 1, Harrisburg 2, Wilmington, Del., 3.

FRANK DANIELS: Brooklyn, N. Y., Sept. 14-26.

FRANCIS WILSON (A. H. Canby, mgr.): New York city, Sept. 14—indefinite.

HOLMES-ROBINSON COMIC OPERA (Charles N. Holmes, mgr.): Brooklyn, N. Y., Sept. 7—indefinite.

HANLONS' SUPERBA (Edwin Warner, mgr.): Newcastle, Pa., Sept. 22, Canton, O., 23, 24, Mansfield 25, 26, Toledo 27-Oct. 3, Detroit, Mich., 4-10.

ISHAM'S ORIENTAL AMERICA (Isham and Graff, mgrs.): Brooklyn, N. Y., Sept. 21-26, Philadelphia,

VAUDEVILLE STAGE

A FANCY BICYCLE RIDER.

LEE RICHARDSON.

Of all the trick and fancy bicyclists before the public, Lee Richardson is undoubtedly one of the most graceful, lithe, and supple. Every movement of his young body—he is only eighteen years of age—is full of swinging beauty. He has ridden a bicycle since he was four years of age, but he had never given a public exhibition on a safety previously to four years ago, when he appeared at the Milwaukee Exposition.

Since his first public appearance he has filled engagements in all parts of the United States, always being in demand for the leading cycle events throughout the country. His recent most important engagements were before the Edison Kinetoscope at Orange, N. J., the national meet of the League of American Wheelmen at Louisville, and the Springfield, Mass., bicycle tournament. He expects to visit the principal cities of Europe next season.

Lee Richardson is a Chicago boy, and the son of L. M Richardson, an official of the Monarch Cycle Manufacturing Company.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Anna Boyd heads a list which includes the Fredericks Troupe in their demon ladder act; Crimmins and Gore in a novel specialty; Maxwell and Simpson with new songs and views; Albertus and Bertram, club jugglers; Celie Ellis, operatic singer; Horwitz and Bowers, comedy sketch artists; the Lucifers, comedians; James Wallbrook, expert dancer; McCarthy and Reynolds, comedians; the Dunbars, trapeze act; Lawrence and Rose, entertainers; Gilbert Sarony, "the giddy old maid;" Balsbrega and Emma Linden. The Lumiere Cinematographe continues its run, with new views.

Tony Pastor's.

The Kineoptikon still heads the bill, which includes the Dixon Brothers, English musical clowns; Pollie Holmes, "the Irish Duchess;" Sager and Fannie Midgeley, in their "kid" act; Maud Nugent, topical vocalist; Murphy and Mack, in "Skeeze on the Fence;" the Burt Sisters, songs and dances; Campbell and Campbell, comedy satirists; Eddie Shayne and Mae Worden, comedy sketch artists; Burns and Coakley, negro comedians; Glen Emery and Bessie Marlowe, eccentric sketch team; Mr. and Mrs. Larry Tooley, in "A Night of Terror;" Kenno and Welch, comedy acrobats; and Professor Abt, mechanical illusionist.

Proctor's Pleasure Palace.

Edison's Vitascope and Pianka's lions are leading features of a bill which includes John C. Fox (late of Conroy and Fox) and Daniel Barrett in St. Patrick's Day Parade; Negrescu and Florentina; the Venetian Vocal Serenaders; Ara, Zebra and Vora, European novelty acrobats; Jones and Robinson, burlesque bar performers; Dan Waldron (of the original Big Four) as Aunt Hannah; Hafford and Mantell, character singers; Freddie Huke, soubrette; Calhane and St. Felix, sketch artists; Jane Daily, Irish comedienne; De Ive Sisters, songs and dances, and Eva Merrill and Maude Bevington, comediennes.

Proctor's.

Edison's Vitascope is in its second week, with new views. The Manhattan Comedy Four heads the list, which includes Esme and Leon, European trapeze artists; the Fitzgibbon Trio, comedians and dancers; Kelly and Grey, comedians; Le Page Sisters, transformation dancers; Roberts and Smilax, eccentric duo; Harry Scherer and Eddie Horan, comedians; Helen Conklin Gussie Newcomb, Annie Reinhart, Helen Jewell, and Mona Wynn, serio-comics; Andy Amman, musical comedian; Welch and Stead, comedy duo; Maurice and Walker, comedians, and Stewart, trick bicyclist.

Koster and Bial's.

The bill is the same as last week, and includes Cissy Fitzgerald, dancer; Eugene Stratton, comedian; the Flying Jordans, aerial act; the Phoites, pantomimists; the three Macarte Sisters, wire artists; Kaoly, ventriloquist; Lavater's Dog Orchestera, Jean Clermont's trained animals, and Griffin and Dubois, eccentrics.

Weber and Fields's Broadway Music Hall.

The Art of Maryland continues the feature of the bill, with Ross and Fenton, Kelly, Ryan and Bernard in their original parts. The vaudeville bill includes Weber and Fields, Russell Brothers, Ross and Fenton, Bobby Gaylor, John T. Kelly, Lizzie B. Raymond, Thomas J. Ryan, Lillian Swain, and Yolande Wallace.

Hammerstein's Olympia.

The Colibris Troupe of Midgets present new acts this week. Amann, the impersonator, and Dutch Daly, the concertina comique, continue. Marguerite, the great opera ballet spectacle, is splendidly produced, with the Grigolatis aerial ballet as a feature.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA.—The season of 1896-97 opened last week auspiciously. On Monday evening the immense auditorium was filled in every part with an audience such as can only be seen in New York. Women, resplendent in gorgeous costumes, and men in evening dress filled the boxes and stalls, and the general public, full of anticipation, occupied the rest of the house and gave emphatic approval whenever the stage performance pleased them particularly.

The opening number was Oscar Hammerstein's big spectacular opera and ballet, Marguerite, which had such a successful run here last season. It was given in its entirety, with several improvements. Alice Rose, Marie Brandis, Thomas Evans Greene, and Ethan Allen were in the cast, and sang the music allotted to them charmingly. The ballets were all as effective as ever, particularly the circus, art poster, and minuet dances. Eight "horses" now prance about in the circus ballet, which received an encore. Lucile Sturges played the fiddle in the same graceful fashion as before, and the other dancers acquitted themselves admirably.

Toward the close of the opera, Frederick Zschiegner's aerial ballet, Grigolatis, which has been a feature of one of the London halls for two years, was introduced. It made an unequivocal success, owing to the dexterous manner in which the mechanism was worked. Six graceful girls dressed in light blue costumes floated back and forth across the stage, rising and descending in the most natural manner possible. The premiere, dressed in pink, executed some graceful evolutions surrounded by her companions. One of the prettiest movements was seen when the six girls, holding the ends of long streamers, wafted the leading dancer up to the skies, from which she descended, stepping softly on the folds of the streamers, making a beautiful effect. Everything worked very smoothly, and not a single hitch marred the performance. The applause was loud and long-continued during the progress of the dance.

The illuminated ceiling, which was such a pretty feature of Marguerite last season, was replaced by borders, in order that the aerial ballet wires could be controlled.

Dutch Daly received a rousing welcome on his reappearance after an absence of several years in Europe. He rattled off his budget of jokes and created considerable laughter. Mr. Daly's witticisms did not possess the charm of novelty, but his delivery is so peculiar that one could not help laughing. Such jokes as "Show me your summer underwear" and references to stockings which come high, because they cost $5 a pair, have already seen their very best days. Mr. Daly's concertina selections were heartily applauded, especially his imitation of Trinity Church chimes, and an organ with a few broken keys.

Amman, the mimic, renewed his popularity by introducing several new impersonations. With remarkable quickness he changed his appearance and portrayed different characters to the life. His pictures of General Grant, Mayor Strong, Oscar Hammerstein, Bryan, and McKinley were especially well received. The demonstration over the political candidates was something to be remembered, as the impersonations were very lifelike. Amman also impersonated Li Hung Chang in a very amusing way.

The great feature of the evening was the performance of Munstedt's Colibris Troupe of Midgets. These little folk are ten in number, three women and seven men. They made their American debut on this occasion, and scored a big hit. Their entrance was made in small carriages, drawn by tiny ponies. Three of them then went through a very funny act on the ladders. Admiral Piccolomini played some sleighbell solos. Mme. Dedal, with all the arts of the most accomplished serio-comic, sang "She Winked the Other Eye," and brought down the house. General Tod played cleverly on the tumblers. Piccolomini, who spoke very good English, did some clever little tricks of magic, with some European humor of a kind which caused subdued gurgles and titters to run through the house. Prince Nicolai did remarkably well on the tight wire. He is a pretty little fellow, and made a big hit with the women. Two tiny elephants had evidently not recovered from their sea voyage, as they were not at all tractable. Mons. Henri and Prince Nicolai did a splendid acrobatic and head balancing act. The closing act and the best feature of the bill was the imitation of John Philip Sousa by Prince Pompeo, who is the smallest mite of a man ever seen here in or out of a museum. He was made up to closely resemble the famous bandmaster, and his leading of the orchestra in the march from El Capitan was loudly encored.

The performance lasted a little too long, but the defect was remedied during the week, and now everything moves like clockwork. The large attendance indicates that Mr. Hammerstein may count on an exceptionally prosperous season.

KEITH'S UNION SQUARE.—John C. Rice and Sally Cohen were the only performers who had their names printed in heavy faced type here last week. It is needless to say they made a hit. Their sketch is bright and amusing, abounding in witty lines and up-to-date gags. Of course there is a good deal about osculation in it, as, since his exploitation on the Vitascope, Mr. Rice has a reputation to sustain in this line of business. They wind up with a very graceful dance, during which Mr. Rice turns several handsprings in very nimble fashion. Redding and Stanton were seen once more in the little comedy, A Happy Pair, in which they appear to the greatest advantage. Sam Collins told some jokes which had their good points and made a good impression with his dancing.

Jerome and Alexis presented their picturesque acrobatic specialty, "The Lizard and the Frog," and were applauded for their antics. Walter Hyde played some good selections on the violin, and also gave some very clever imitations on the instrument. The Novelty Trio (Robinson, Baker and Robinson), showed how easy it is to take a high jump when you know how. They also sang some popular selections very well. Bentley and Cameron were very entertaining in their "Willy Wants to Smoke" act, in which their talent in the musical line is shown to advantage. Minnie Moore, of the Moore Sisters, sang a little Dutch song charmingly, and did some very fine step and contortion dancing. The robust baritone of J. W. Myers sounded well in some popular songs. McMahon and King introduced a typical darky sketch with lots of dancing and gagging. Emilie Edwards made her Union Square debut, singing songs and doing some impersonations which were fairly good. The Tanakas, Japanese jugglers, showed themselves masters of their art. Their juggling of spinning tops was very good indeed.

Health and Silbor, who were added to the bill in the middle of the week, made one of the biggest laughing hits of the performance. They are expert gun manipulators, and have a very clear idea of how to amuse the public. Their apple shooting trick and duel on horseback are as funny as anything seen here in a long time.

PROCTOR'S.—Edison's Vitascope was the feature of the bill. The new views met with instant favor, as the audiences were familiar with the scenes they represent. The clever skirt dance which pretty little Lucile Sturges has been doing all Summer on the roof gardens, was one of the best of the pictures shown. The others were Li Hung Chang, an artist sketching Thomas A. Edison, a bathing scene at Rockaway, haymakers at work, street gamins scrambling for pennies, and shooting the chutes at Coney Island.

Gertrude Mansfield appeared in her new specialty, and made many new friends by her clever singing of the Jewel song from Faust, "Comin' Thro' the Rye," and the march song from El Capitan. The Brothers Horn made their wonted hit in their extremely funny boxing act. They are still using one or two local gags, which is a great mistake, as their accents and the scenery are decidedly English. The two Bostons were recalled two or three times at every performance for their very funny antics with their well-trained dog in the burlesque bull fight. The pet baboon and trick donkey of Herr Grais were laughed at as usual. This baboon is a wonderful animal, and seems to have almost human intelligence.

Harry Lyons, after he had removed his "rube" disguise, gave some very clever imitations, using nothing but mouth and fingers to produce his effects. Lea Remonde, in a very becoming dress, told some jokes and sang several songs after the manner of some very prominent players. Morrissey and Proctor won applause for their expert dancing. The Pantzer Brothers introduced a few new tricks in the head-balancing line, which are very effective. Annie Ott sang "The Baggage Car Ahead" and some other songs very acceptably. The Garnett Sisters did some very remarkable acrobatic dancing and were rewarded with plenty of applause. Phil Morton told a string of jokes and sang a couple of songs in the Irish dialect.

Stocks and Donovan, Tanean Brothers, Alice Sablon, Daisy Wade, Max Pettingill, Worth and Marshall, and Sabre Lonsdale were also in the bill.

KOSTER AND BIAL'S.—Cissy Fitzgerald donned her old Gaiety dress last week and did the celebrated wink dance which first brought her fame and prosperity. She retained her coster dance, as the black velvet boy's suit is very becoming to her. Eugene Stratton has entirely recovered from his first night nervousness, and his turn now goes with splendid effect. He introduced "The Whistling Coon," with which he is identified, particularly in England, giving an entirely original rendition of the song, which made a big hit.

The Flying Jordans are improving constantly in their work, and receive an ovation at every performance. Jean Clement's pets and Lavater's dog orchestra share the animal honors. The Macarte Sisters were as graceful as ever in their wire act. Griffin and Dubois, the eccentrics; Kaoly, the ventriloquist; and the Phoite Pantomime Troupe continued their success.

PROCTOR'S PLEASURE PALACE.—Billy Emerson received a cordial welcome on his reappearance last week. His fine voice is as good as of yore, and he danced as gracefully and jested as merrily as he ever did in his life. Edison's Vitascope was shown with new views, including one of Lucile Sturges in her pretty skirt dance, and others equally interesting.

The new ballet, "A Rustic Wedding," was elaborately produced under the direction of Sig. Albertieri. The ballet is in three tableaux, with a change of scene for each. The corps de ballet are well trained and executed the difficult evolutions without a hitch. Sig. Albertieri and Mme. Gluri introduced solo dances, which were encored. The other parts were taken by Miss Pickett, Sig. G. De Phillippi, Sig. Bencetti, and Sig. Melchiore. The Sabot dance was excellently done by Misses Dickens, Gorman, Rosch, Ross, Edgerly, Street, Weston, and Gee.

Ara, Zebra and Vora continued to astonish with their expert acrobatic and equilibristic specialty, with its electric trimmings. Jones and Robinson's parallel bar comicalities were convulsing. Nelson and Milledge were very amusing in their glazier sketch. Schaffer and Monti, two young girls, made a good appearance and sang exceedingly well.

Mlle. Gertrude Charlotta Pianka went into the lion's den, taking her full name with her for protection, and, after stirring up her pets, made her escape. The eight baby lions are getting along very nicely. Ford and Lewis knocked each other about in the makeup of Bowery boys, and raised a good many laughs. Marie Leslie was very successful in her negro impersonations. St. Alva and Fanchette danced very gracefully. Helen Jewell sang agreeably, and danced nimbly. The ballet, Espanita, was repeated with success. Cretoe, an Australian equilibrist, performed a number of difficult balancing feats, and Arnim and Wagner gave their sketch, Italian Opera In the Kitchen.

TONY PASTOR'S.—Lillian Leslie and Truly Shattuck, fresh from their Western successes, made a successful bid for popular favor here last week. Their singing is of a superior quality, and they deserved the applause they received. Waas and Maddox were extremely funny in their comedy sketch, Fun in a Detective Bureau, their gags are new and up to the times. Booker and De Forest brought many laughs with their eccentric work. Maud Nugent and Cora Routt helped to popularize a dozen new sons. Miss Nugent's rendition of "Sweet Rosie O'Grady" was particularly good. This song will no doubt become popular. Joe and Will Morris, Jules and Ella Garrison, and Matthews and Harris presented clever comedy sketches. Halliday and O'Brien sang a mixed version of a parody which recently appeared in THE MIRROR, and gave imitations of prominent actors. Al Reeves cracked some race-track jokes and played the banjo well. Anita Cluss played some high-class selections on the harp, which were encored. Maud Detty proved herself a very clever dancer, and C. W. Williams gave some excellent ventriloquial imitations.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Russell Brothers made their reappearance and were warmly welcomed. James gave a good imitation of Janauschek in The Great Diamond Robbery, and John sang as sweetly as ever. John T. Kelly did a very amusing specialty, in which his brogue played a leading part. Lottie Gilson, up to the evening when she was taken ill, sang her songs as vivaciously as ever, and won several encores. Sam Bernard, Thomas J. Ryan, Ross and Fenton, Yolande Wallace, Lillian Swain, and Weber and Fields added their share to the programme. The attendance during the week tested the capacity of the house at every performance.

PRUETTE IN VAUDEVILLE.

William Pruette, the baritone who has sung the title-role in Rob Roy for the past two seasons, has gone into vaudeville. He has arranged a singing sketch in which he will be assisted by Marie Bell. They will make their debut next Monday at Keith's Union Square, doing the Carmen travesty from In Gay New York.

POPULAR PUBLISHERS.

The list of well-known artists joining the ranks of vaudeville daily to do some form of specialty is steadily increasing. The demand for popular, catchy stage songs is, in consequence, very brisk, and the attention of managers of companies and the profession generally is called to the strong catalogue of song hits and musical novelties published by the well-known firm of Jos. W. Stern and Company, 34 East 21st Street, New York. A full description of this extensive catalogue will be found on another page of this issue.

Their list of sentimental ballads includes the most popular success of the day, "Mother Was a Lady," by the authors of "The Lost Child," Edw. B. Marks and Jos. W. Stern, and many other songs, which have been introduced and featured by leading artists everywhere. James Thornton, that popular writer of song hits, is also in evidence with several new creations. "Don't Give Up the Old Love For the New," and "Going For a Pardon," two masterpieces of sentiment, are being sung to repeated encores by Lottie Gilson, Al Bellman, Bernard Dyllyn, and many other favorite singers. "On the Benches In the Park," a bright waltz song, is reported an immense go, as sung nightly by R. G. Knowles in the London Music Hall. Fred Hallen and Mollie Fuller also introduce this ditty in their clever sketch.

Braisted and Carter, two versatile and exceedingly clever writers, have already contributed several decided hits in "You're Not the Only Pebble on the Beach," The Maiden Didn't Know a Single Thing," and "Whisper Your Mother's Name," all of which have been rendered with great success this season by Lottie Gilson. A waltz song, which has the popular swing, and which, although issued very lately, is already being sung in four New York theatres, is "Sweet Rosie O'Grady" by Maude Nugent. It is being whistled on the streets, and is easily the catchiest and quickest hit of the season.

For incidental music for introducing in specialties of all kinds, the list published by this firm includes all the latest popular marches by George Rosey, composer of the Honeymoon March, and many compositions by John Stromberg, Ernest Bial, Max S. Witt, Rudolph Aronson, and other favorite composers.

The staff of singers introducing the popular issues of Joseph W. Stern and Company is formidable in its array, but space forbids any further description of a catalogue which contains many of the leading musical successes of the world.

THE BLACK PATTI'S TROUBADOURS.

The above-named organization has begun its season auspiciously, and the indications are that it will be one of the most successful companies ever sent out of New York. At the Leland Opera House, Albany, last week, delighted audiences applauded the singing of the Black Patti and the amusing performances of her talented companions. The Albany papers spoke in the highest terms of the entertainment, which consists of operatic selections, burlesques, and vaudeville acts by prominent colored artists. The olio introduces Mr. and Mrs. Tom McIntosh, Bob Coles and Stella Wiley, Billy Johnson, Goggin and Davis, Kingsbury and Cousins, the Dewolff Sisters, Loyd G. Gibbs, May Bohee, Madame Cravatt Simpson, C. W. Moore, and a chorus of thirty voices. Rudolph Voelckel and John J. Nolan the promoters of the enterprise, are personally directing the tour.

SOME SUGGESTIONS.

A few days ago Weber and Fields offered a prize of $100 for the best plan for doing away with the ticket speculators who have annoyed them since the opening of their music hall. They have received hundreds of letters, containing all sorts of suggestions. Some of the writers show a little intelligence, but the majority of them display a dense ignorance of the theatrical business which is simply ludicrous. One man declares that he has a sure thing, but will not disclose his plan until he has received his patent papers. Another covers a dozen large sheets of paper describing his remedy, but it is impossible to get at his meaning. A woman, evidently an old maid, offers to send in a perfect plan if the $100 check is sent to her beforehand. A wild and woolly Texan's plan would scarcely be feasible on Broadway. He writes: "Push a gun under their noses and tell 'em to git!" The prize has not as yet been awarded.

GERTRUDE MANSFIELD'S NEW GOWNS.

Gertrude Mansfield, who is one of the galaxy of stars with whom F. F. Proctor has surrounded his Lockhart (George's genuine) elephants, has rigged herself out in three stunning new dresses, which ought to simply paralyze the folks out of town. The first is the costume of Margurite in Faust, which is simple, but very pretty; the second is a bewitching Empire gown and hat, in which she appears as the coy maiden singing "Comin' Thro' the Rye," and the third is a gorgeous male costume with tights, made of white silk and satin, with a crimson cloak embroidered in gold, in which she sings the march from El Capitan. Miss Mansfield has worn a great many new dresses since her debut last Fall, but her latest efforts in the sartorial line are far ahead of anything she attempted last season.

ED LESLIE A KNEIPPIST.

Eddie Leslie, the comedian, who is a resident of Flatbush, L. I., has become a convert to the Kneipp cure. He is one of the charter members of the Kneipp Club, of Flatbush, and on Sunday morning last, in company with a couple of enthusiastic friends, took a barefoot walk on the common in Prospect Park. During the stroll Leslie stepped on a piece of glass and cut his foot, but even that did not cool his enthusiasm, and he declares that after a few weeks of the dew cure he will be doing his imitations better than ever.

THE SCHILLER'S OPENING.

Manager Blei, of the Schiller Theatre, Chicago, opened his house last week with a splendid bill, which included the Cinematograph, Bessie Bonehill, Mrs. Alice J. Shaw and her twin daughters, the Hengler Sisters, Sherman, the dislocator; Stirk, Zeno and Anita, Smith and Campbell, Bates, and Adelina Roattino.

The Royal, which is also under Mr. Blei's direction, has begun the season very well; last week's bill was particularly good.

ATHLETIC COMEDIANS.

The Brothers Horn, who are members of Proctor's company, are always prominent among the contestants every year at the London Music Hall sports. They hold more prizes than any other performers in England. James won a

plane worth £20 last July in the 100 yards sprint, and has come in first in the 120 yards hurdle race four years in succession. Christopher has won the mile championship cup for three years, and the quarter-mile championship for two years. Wilmore has won the 150 yards dash twice and the 100 yards consolation race once.

LOTTIE GILSON IS ILL.

Lottie Gilson is ill at her apartments, 1215 Lexington Avenue. On last Thursday evening after her second song at Weber and Fields's Broadway Music Hall, she fainted, and seemed so ill that it was deemed advisable to send her home in a cab. Her physician, Dr. J. A. Burke, was summoned, and immediately diagnosed her trouble as peritonitis. She was complaining the early part of the week, and it was against her doctor's orders that she sang on Thursday. She may be confined to her room for some time, although hopes are entertained for her speedy recovery.

To add to her trouble, in the confusion on Thursday night a small bag containing her diamonds, valued at $1800, was lost or stolen. She has not been informed of her loss, as it was feared it would hinder her recovery.

Another interesting fact concerning "the little magnet" has come to light since her illness. It appears that while she was in London she became engaged to Morris Cronin, the club-swinger.

ANNA HELD ARRIVES.

Anna Held, "the beautiful idol of France," as Mr. Ziegfeld calls her, arrived in New York on Tuesday last, accompanied by her pet dog, her mamma, and Ted Marks. She is a very fine-looking girl, with wonderful hair and eyes. Her beauty alone is bound to make a sensation, and her songs will probably cause considerable comment. She has been interviewed extensively, and declares that America is "choost lofely." She is a special feature of Evans and Hoey's revival of A Parlor Match.

VESTA TILLEY'S VISIT POSTPONED.

Vesta Tilley will not be able to fill her engagement at Olympia until October, 1897. She is booked in England until next September, but it was thought the managers could be bought off. They demurred, however, and Miss Tilley settled the matter by announcing that she would fulfill every engagement made for her in England before coming over here, so our hopes of seeing "the Idol" are dashed to earth for a whole year.

THE FLYING JORDANS' VAUDEVILLES.

The Flying Jordans' Vaudevilles will begin a tour of the world in November. From the United States they will go to Japan, China, Australia, India, and South Africa. A strong sketch team and a novel singing turn are needed to complete the company, which will be one of the strongest ever sent on tour.

IDA FITZHUGH AS MARGUERITE.

Ida Fitzhugh made her first appearance in the title role of Oscar Hammerstein's Marguerite on Tuesday evening last. She sang the difficult music of the part splendidly, and made a decided hit with the large audience. She will alternate the part with Miss Rose during the run of the opera at Olympia.

VAUDEVILLE JOTTINGS.

Flo Jenson, Alice Keen, and Dora Arbuckle were the performers at the Hotel Todd Summer Garden, Saratoga Springs, last week.

Blanche Nicholls, who has been with Hoyt's comedies for a number of seasons, and Anna Martell, leading soubrette with Donnelly and Girard for two seasons, have joined forces and are rehearsing a strong specialty, which they will do at the vaudeville houses.

Mr. and Mrs. John E. Miles (Perle Essington) will play a few vaudeville dates during the time the Mr. and Mrs. Grandin company will lay off before the election. They are now with the Grandin company.

Fannie Gonzales, formerly soubrette of A Country Circus, will re-enter vaudeville. She opens on Sept. 28 at the Trocadero, this city, in an entirely new specialty.

Tom McIntosh has made a hit as Rube Green, in the burlesque, At Jolly Coney Island, with the Black Patti's Troubadours.

A programme of an entertainment given by Elsie Adair and her company in Honolulu has been received. The bill consists of a farce, The Pool of the Family, illustrated songs by Master Elmer Russell, a song and a few remarks by Walter Vanderlip, songs and dances by Tillie Jardyne, ventriloquism and humor by Hugh J. Emmett, and four serpentine dances by Elsie Adair.

Lottie Mortimer, the dainty sparkler, who made such a decided hit at the Grand Central Palace Roof-Garden, will shortly open at the Standard Theatre for a run. She will introduce her most pronounced success, "The Maiden Didn't Know a Single Thing," and "Jus One La" and "Sweet Rosie O'Grady."

Cushman and Holcombe were very successful with their sketch in Boston last week.

A copy of "The Thames March," composed, copyrighted, and published by E. B. Le Jeune, of Norwich, Conn., has been received.

The Girl who assists the Brothers Horn was billed as Amy Clifford the week before last, and last week she was on the programme as Joey Reeves. In both programmes she is spoken of as a London favorite.

An entire change of views will be shown each week as long as the Vitascope remains at Proctor's houses.

Lottie Gilson's new costumes, which she brought all the way from Paris, are simply gorgeous. One consists of a bespangled waist, a white silk tile, and a very fancy pair of boots. With this costume she carries a riding whip, and in it makes a very stunning appearance. Her voice is as Yankeefied as ever, and she still carries her magnetism about with her.

Blocksom and Page are making a big hit with their improved specialty, which they call Funambulism. In it they introduce their celebrated "Japanese perch."

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—At Keith's this week, in addition to the Cinematographe and the living pictures, appear J. K. Emmet, Jr., in Fritz in Clover, with the assistance of Mabel Montgomery, Charles A. Prince, and Baby Sinnott; Lillian Burkhardt in the comedy sketch, Two Can Play at that Game, supported by Adolf Jackson and George W. Leonard; Witter J. Peabody, the boy soprano; Elise Floridina, J. W. Myers, Rice and Cohen, the duettists; the Rixford Brothers, Redding and Stanton, De Bessell, Mlle. Chester, Ed J. Heffernan, Williams and Tucker, Dudley Prescott, and others.

The Paymaster is the play at the Grand Opera House, where William Pruette and Marie Bell make their vaudeville debut. In the rest of the bill there are Nelson Ginseretti, and Demonio, Adolph Adams, Valvino, and Bessie Searle.

Our Max is the play at the Grand Theatre, and in the olio are Frank Moran, Cushman and Holcombe, Marshall and Nelson, C. W. Littlefield, Belle Verna, Kittie Bingham, William DeBoe, Mabel Stanley, Dick Leggett, May Bryant, and Will White.

At the Howard Athenæum this week Fields and Hanson's Drawing Cards present the proprietors with Joe Flynn, Annie Hart, Dryden and Mitchell, Stinson and Merton, Fred Valmore, Senator Frank Bell, Genaro and Bailey.

The house olio presents Fields, Salina and Brooks, Bartlett and May, McMahon and King, Crane Brothers, Frank Whitman, Pickert and Whippler, the Pattens, Jones and Taggert, Ed Lowrey and Francis Bertha, Kamochi and Walworth Sisters.

At the Trocadero the Twentieth Century Sports presented Ed B. and Rolla White, Frank M. Forrest, Kelly and St. Claire, Hart and Williams, Ada B. Dowpie and the Urline Sisters. The Trocadero olio gives Victorri, Shutt and Edwards, Ed Bryant, the Nelsonia Troubadours, J. J. Fenton, Stuart and Burke.

The London Gaiety Girls are at the Lyceum this week, and in their olio are Vernella, James Dooling, Alicote and Wild, Alexander and Watson, and others.

In the vaudeville bill at Austin and Stone's this week appear the Four Musical Cooks, Ward and Brown, Marlow and Plunkett, Eleanor Gavini, John and Nellie Healy, Pinkie Rich, Baisly and Simonds, the Carter Sisters, the Allyns, Billie Williams, Jack Sheehan and Dan Lacy, Joyce and Phipps, Tom Raymond, and Maas and Bailey.

JAMES HARRIS.

CHICAGO, ILL.—Hopkins's Theatre: The big bill provided the past week, at Hopkins's South-Side Theatre, contained many novelties and enjoyable features. The wonderful Vitascope exhibited several new and startling reproductions. The vaudeville list was headed by the Acme Four, a celebrated acrobatic, pantomimic and comedy quartette. Another decidedly entertaining feature, was the artistic musical novelties provided by Almont and Dumont. Felix and Cain, ludicrous and eccentric comedians, played a return engagement by special request. The list also included Ray L. Royce, the prince of mimicry and popular character comedian, McAvoy and May, who were exceedingly excellent in a very funny sketch; May Estelle Belmont, accomplished soprano soloist; Conwell and O'Day, introduced a number of dance novelties. The stock company gave a strong revival of The Plunger, which was replete with thrilling and realistic situations.

Schiller Theatre: The Schiller Theatre commenced its career on Monday as a vaudeville house under the direction of Robert Blei. The house was packed to the doors at the initial performance, and both press and public were loud in their praise of the entertainment provided. The show was well put together, with a sufficient variety to keep up the interest to the close. The opening act was the Deltorelli Brothers, who were amusing in an eccentric musical turn, followed by some exquisite lyric songs by Mlle. Adelina Rattino. The two little Hengler Sisters, whom, by the way, Mr. Gerry has barred from the stage in New York on account of their age, danced with the same fairylike grace and poetry of motion for which they have already become noted. Bessie Bonehill held the stage for nearly half an hour in character change songs, every one of which was heartily encored. Will Bates fairly brought down the house with his cornet solo, "Killarney." Smith and Campbell provoked one continual roar of laughter from beginning to end with their comic dialogue. Alice J. Shaw whistled as sweetly as ever, and the introduction of her twin daughters, who are also accomplished whistlers, made a great hit. The Cinematographe, however, accomplished more than all the human performers together. The pictures presented were taken in France, Spain, and Italy, and all of interest. The charge of a regiment of cavalry and artillery in action, two babies quarreling, and a regiment in full marching order, were the favorites. Sherman, a man with many joints, and Stirk, Zeno and Anita, in a new aerial act on flying trapezes, completed the performance.

Masonic Temple Roof Garden: A fine bill of vaudeville was offered to splendid patronage. Josephine Sabel caught on immensely, and was obliged to respond to many encores; Zelma Rawlston also made a most pleasing impression, and her work was appreciated; George Evans sang his "Honey Boy," and made the hit he always does; Carr and Jordan come in for their share of the honors; the Three Mowatts introduced a wonderfully clever club-swinging act, which was most favorably received. Querita and the Monarch Trio were the others in the bill, and a splendid performance pleased the Temple's patrons greatly.

Chicago Opera House: Manager Castle engaged an exceptionally good co. of stars, who gave entire satisfaction. Those who appeared were Barney Fagan and Henrietta Byron, Uathan, Smith and Fuller, Rogers Brothers, Maud Raymond, Clifford and Huth, Zazella Family, Yucca, Willis and Barron, Zanello, the Mannings, Waldo Whipple, Macart's Dogs, Roberts and Allen, Pialkowski, Barnes and Sisson, Albert Hawthorn and Morris and Goodwin.

Olympic Theatre: Tony Pastor and his new company, along with a number of additional acts, make up the excellent programme. The place was packed at every performance, and without a doubt this company is the best the genial Tony has brought to Chicago for some time. Low Dockstader was as entertaining as ever; the Rovers Brothers kept the interest alive with their funny dialect specialty; the balance of the company was made up of the following people: Clifford and Huth, Lizzie Ramsden, Maud Raymond, Lawrence and Harrington, Three Bouffons, George Austin, Barr and Evans, the Donovans, Arthur Deagon, James McDuff, and others.

Ferris Wheel Park: The Gotham City Quartette was the star feature, and their singing and comedy work made a great hit. A number of other good acts were also presented.

Lyceum Theatre: Thomas L. Grevier opened his pretty theatre with a big vaudeville company and a well arranged ballet. Everything points to a very successful season at this popular West-Side theatre.

The Royal: The bill, though very long, was selected with care and thoroughly enjoyed. A remarkable exhibition of hypnotism was given by Mons. Guibal and Mlle. Ortiz. The Vilona Sisters made a distinct hit, playing two violins and piano, their work being worthy of any concert. George Graham discoursed on a variety of subjects in a lively and amusing manner. Manolita, a clever little Chicago dancer, made her debut, and made a hit in Spanish and Fancy dancing, and Millie Stevens proved herself a wonderful contortionist. O'Rourke and Burnett in songs and dances; Arlino, hand balancer; the Adair Twin Brothers, eccentric acrobatic musicians; Scott, the human frog; and the Refos, in an aerial novelty, are the other specialties. The Royal orchestra of ten pieces, under the direction of Prof. Line, played some enjoyable music, and the Royal stock co. of a dozen pretty girls, led by Ida Miller, appeared in the opening medley, and ended the performance in a Hungarian ballet. The acoustic properties of the house are excellent, and the decorations in good taste. The restaurant and refreshment arrangements, as might be expected from an old music hall manager like Mr. Blei, are perfection.

Imperial Music Hall: The past week Manager Cott's bill was up to the standard and the business quite satisfactory.

Oxford Music Hall: A straight vaudeville show played to fairly good business. The bill included the names of the Stewart Sisters, Lottie West Symonds, Fred Bowers and Charles Horwitz, and a number of others were very favorably received.

Sam T. Jack's Opera House and the Orpheus both had attractive bills.

The J. W. Kelly benefit was a success, and John W. Dunne deserves credit for his management of the affair.

HARRY EARL.

SAN FRANCISCO, CAL.—The Orpheum has suffered a little from the various attractions indoors and out the past week 6-12, but as the circus has gone the house was again entirely filled the opening of week 14. There are some four or five new turns; the novel one for the week being Abdullah, who slides down the tight wire in various positions. This is his first appearance since his accident at Hammerstein's, May 11. He is very anxious that the people in New York should know he is still alive, and doing his turn again, although his head is still troubling him. Bellman and Moore in their light comedy turn are doing their second week, and at opening of week 14 received great applause. Lydia Yeamans Titus and Fred Titus are missed this week. Mrs. Titus made a big hit during her short stay this time.

PITTSBURG, PA.—John W. Isham's Octoroons opened at the Academy of Music to-night to a good house. Tony Pastor follows.

JERSEY CITY, N. J.—The Bon Ton Theatre is a mascot for the present managers, as business continues big. The bill offered 14-19 had John C. Fox and Dannie Barrett, an Irish team of merit, in a sketch called St. Patrick's Day Parade; Norma Mills and Monte Collins in an operatic sketch, which proved that Miss Wills is a magnificent singer; Kenno and Welch, comedy acrobats; Billy Payne, in a black face monologue and banjo solos; La Porte Sisters, duettists; Little Gussie Felix, in a song and dance specialty; Stewart and Gillen, eccentric boxers, appear in a sketch; Joe Madden and Ned Ryan, Irish comedians, with lots of good, new stuff; Hughes and Lindsay, in a funny sketch; Dora Claxton, character changes, and Gallagher and Merritt, sketch. Treasurer Ketchen, of the Bon Ton Theatre, is kept busy securing people for stag entertainments. Katie Rooney will head the Bon Ton bill 21-25.

WALTER C. SMITH.

PROVIDENCE, R. I.—At the Westminster Theatre 14-19 The London Gaiety Girls gave a good burlesque and vaudeville show. An amusing travesty entitled The Century Club, or Love on Wheels, opened the entertainment, and was admirably presented. James Dooling, dancer, opened the olio, and was followed by Vernell, James Alicoate and Bertha Wild, Alexander and Wilson, the Chappelle Sisters, and Alexander W. Wilson, ventriloquist. A burlesque called The Tramp Astronomer closed the performance. Business good. Gus Hill's New York Stars 21-26.

H. C. RIPLEY.

GRAND RAPIDS, MICH.—Smith's (W. B. Smith, manager): The management have put up a red-hot show during the present week, 14-19. Some splendid specialties are introduced, including Inez McCloskey and Louis Carver vocalists; Murphy and Hall in their skit, Odds and Ends; Chulita, Spanish dancer; Sam Cole, banjoist, and James Ashton, assisted by "Little Eva" in Scotch specialties and high kicking. Business good.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Lizzie and Vinie Daly, T. J. Hefron, Bartlett and May, Ray Vaughn, McIntyre, Rice, and Pearl closed week of 7 to good business. For week of 13 we have Tegge and Daniel, Devara and Hassan, Gus Culbertson, Zoyara, Ferris and Trevanian, and Sheridan and Forest.

CINCINNATI, O.—This has been a red-letter week at People's 13-16. The dual attraction has been the American Vaudeville and Edison's Vitascope co. It is no disparagement to the specialty artists to say that the Vitascope is the wonder of the performance. The representation given at the Lagoon in the Summer was greatly handicapped owing to its being given out of doors, which made perfect management of the lighting impossible. The scenes pictured were the same as shown in other cities. The performers in the olio were Giacinta Della Rocca, the violiniste; Lester and Wil-

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KINGSBURY and COUSINS, Paderewskis of the Banjo.
DeWOLFE SISTERS, Duettists.
C. W. MOORE, The Famous Baritone.
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Isaacs, Hodgkins and Leith, Le Petit Freddie, Byron and Langdon, the three Gellers, Mlle. Elvera, and Al Weston. During the week two ladies' nights were given, and the fair sex thronged to the theatre. Next week the Roof-Garden High Class Vaudeville co.

ROCHESTER, N. Y.—Lyceum Theatre (A. E. Wolff, manager): Ida Fuller's Vaudeville co. was greeted by large business 14-16. The co. is an excellent one throughout and their work was warmly applauded. ==Wonderland Theatre (I. H. Moore, manager): Business was good week of 14-19. Gracie Emmett, vocalist; the Nelson Trio, comedy artists, the Rinehart Sisters, dancers and singers; all proved to be leaders in their specialties.

STEUBENVILLE, O.—London Theatre (Frank J. Watson, manager): A strong bill, comprising the following performers: Boron Duo, vocalists and cartoonists; Len Baker and Charles Welsh, comedy team; the Victorellis in their pictorial act, and Fillmore and Adams, sketch team, played to big business the week ending 13. George Watson is the guest of Manager Watson this week, being unable to do his turn, owing to illness.

BUFFALO, N. Y.—Sam T. Jack's The Bull Fighters opened a two weeks engagement at the Court Street Theatre 14. There was some good specialty work in the production. A thoroughly first-class co. was at Gibbs's Music Hall week of 14. Pearl Raymond made a hit. Rose Winchester, mezzo-soprano, sang "The Baggage Coach Ahead," by special request. Rita Durand, the soprano, was also a favorite. Lola, the dancer, was well received. The audiences during the week were large.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, mgr.): A new bill, containing but one hold-over, filled the house to overflowing during the week. Favor and Sinclair, the Nelson Sisters, and Techow's trained cats being the leading features. Coming: Richard Pitrot 14; Nellie Maguire and Albini.

DES MOINES, IA.—Observatory Roof-Garden (G. J. Patek, manager): The Garden closed a very successful week 12, and the work of Wilson and Massoney, Evans and Davies, Ammon and Clerise, Gilbert and Barney, the Boy Hercules, all called forth hearty applause. Owing to the very cool evenings the Garden has closed, and under the management of Mr. Patek the co. took the road 14, and no doubt will make a success. Wonderland Museum and Bijou Theatre (W. W. Moore, manager): Good business 7-12. People 14-19 same as 7-12.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): Lumiere's Cinematographe from Keith's New York house is the special attraction week 13-18, and has made a decided hit. The other numbers on the bill are Weston and Bessley, Coulby and Way, Burns and Conkley, Farrell and Taylor, Morrissey and Rich, Eleanor Falk, and the Olifans.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): Rentz-Santley co. 14-19. The co. is stronger than ever, two new burlesques being given this season, Paris and Pleasure and Gay Life in New York. Belle Gordon, the champion female bag puncher, is with this show. Hyde's Comedians 21-26; Sam Devere 28-Oct. 3.==Item: The Ladies' matinees, which were such a success last season, are given every other week this year. The are steadily growing more popular. The next one will be given 25, with Hyde's Comedians as the attraction.

CHESTER, PA.—Grand Opera House, 21-26, afternoon and evening performance by Lamothe and Milton, Fritz, Leslie, and Eddie, O. H. Kurtz, Waller and Waller, Lulu Theis, the Two Kids, Dan Davis, Barney and Russell, Anna Wilkes, and Eugene Neidert.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager): Week of 14: Dave Reed's Troubadours, Kurtz juggler, Ed. Carey, dancer; Kitty Hart, serio-comic; Pharoh and Devere, contortion; the Reed Birds, specialties.==Item: The pianist struck for higher wages 17, and not getting them failed to appear at afternoon performance, so the audience had to be dismissed. A new pianist was secured and broken in for evening.

NORTH ADAMS, MASS.—The Bijou opened under new management 7, with Rose Coleman's Gay New Yorkers. Big business all the week. May Russell's Burlesquers week 14-19. Lizzie Stewart, of this co., made a big hit. French Folly co. 21-26.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Flynn and Sheridan's Big Sensation co. 14-16 to the capacity of the house. Every member of the co. was rewarded with abundant applause. Weber's Olympia opened 17 for three nights to good business. The olio is composed of Delmore and Lee, gymnastr; Gallagher and West, comedians; Evans and Huffman, travesty stars, Whiting Brothers, clever musicians, and Leslie and Tenley, Celtic humorists. Letta Meredith and Abbie Lamouroux lead in the burlesquers. The scenery, costumes and co. are all good and pleased. City Girls Spectacular co. 21-23.

[Received too late for classification.]

SAN FRANCISCO.

The Frawley co. close their season at the Columbia two weeks after week of 14, when they go to Los Angeles for a four weeks' engagement, and then to Honolulu to open the new Opera House, then reappearing in San Francisco for a short season during the holidays.

Madame Sans-Gêne is in its third and last week at the Baldwin, having done a good business the past two weeks. This last week, however, promises to be the best of its season. Kathryn Kidder, in the title role, has received much well-deserved praise.

After this week the Baldwin will be closed until Oct. 3, when The Prisoner of Zenda opens with James Hackett, Isabel Irving, Charles Wolcott, Walter S. Hale, Maude Odell, and others of the present Lyceum co. It is booked for a two weeks' season, and advance enquiry for seats is very large.

At the California Steve Brodie is doing his second and last week in On the Bowery. He is not playing to full houses every night, but the business for the week has been very satisfactory.

With the close of this week the California remains dark for seven weeks, when the stock co. opens for a fourteen weeks' season. Among other plays they will produce Shenandoah, Held By the Enemy, and A Fatal Card.

Ours at the Alcazar drew the best first-night house the present management has yet had. This is their third week, and the books show a profitable business so far. Ours was presented with a smoothness that the two previous productions lacked. The honors of the evening were divided between Polk as Prince Petrovsky and Sullivan as Angus McAllister. F. M. Bates, Adele Belgarde, and Amy Lee deserve mention. Ours runs for the week, to be followed by Divorce.

At the Tivoli the long-promised fairy tale opera, Hansel and Gretel, with music by E. Humperdink, was produced 13 for a week's run. While the music and orchestration was excellent and warmly received, the cast was rather weak. Hansel and Gretel were in the hands of May Tunnison and Ella Frankard, both of whom have good voices, but too small for the large house. Mathilde Wilde as the witch sang one or two songs in a very creditable way.

The Tivoli Grand Opera co. are now in Los Angeles, and will return to give Aida week commencing 21, after which they will probably appear in Satanella, closing a successful season.

Following Satanella the Tivoli commences its regular season of comic opera, opening in a new version of Babes in the Wood, by Ferris Hartman.

Madame Natali has returned to Philadelphia to join her husband and family. It was fifteen years ago that Madame Natali did her first heavy work in the operatic line at the Tivoli, and she came here again this Summer at the urgent request of Gustav Heinrichs. Now the season is over she has retired from the stage for good, so they say.

The Danger Signal is the attraction that is drawing big houses at Morosco's Grand Opera House. Miss Williams has the leading role, and shares the applause with Edward Heron, who is Corporal Heinrich.

Fred Butler, who has done the part of the villain at the Grand for the past two years, at the close of this week goes to Salt Lake, accompanied by his wife, Adele Belgarde, who is at present one of the members of the stock co. at the Alcazar.

L. R. Stockwell has signed with Mr. Morosco to play Mr. Potter of Texas. Victory Bateman, who will arrive shortly from New York, has also signed, and will have the part of Lady Sarah Annesley.

JAMES F. J. ARCHIBALD.

GALVESTON.

The interest aroused by the opening of the season at the Grand in the early part of the month scarcely outlived that event, as A Night's Frolic, the attraction next on the list, and which materialized 10, attracted but little attention, the attendance being rather light, on a par with the merits of the performance. In capable hands the comedy would doubtless have proved entertaining, but the co. presenting it in this instance was, for the most part, decidedly weak. Next week Betsy Jane and Richard and Pringle's Minstrels.

C. N. BRODE.

ARENA.

WINSTED, CONN.—Walter Main's Circus 11 to good business; performance very good; the animal act and Fisher Family were very clever.

STAUNTON, VA.—Robinson and Franklin Brothers' Circus 2 to crowded house; performance satisfactory. New Syndicate Shows 17.

EAU CLAIRE, WIS.—Buffalo Bill's Wild West Show played to 20,000 people 9.

ASHLAND, WIS.—Buffalo Bill's Wild West Show 11, afternoon and evening, to 15,000 attendance.

CHATHAM, CAN.—Norris Brothers' Dog and Pony Show, under canvas, 9, 10 to capacity of the tent.

ORANGE, N. J.—Walter Main's Circus gave two exhibitions 16.

EAST ST. LOUIS, ILL.—The Wallace Shows gave two performances to good business 11. Performance excellent.

PENN YAN, N. Y.—Sawtelle's Circus 9; good performance to fair business.

EVANSVILLE, IND.—La Pearl's Circus 15, 16.

WASHINGTON, IND.—La Pearl's Circus gave a splendid exhibition 12 to a packed house. Extra seats had to be erected to accommodate the large crowd.

DECATUR, ILL.—Ringling Brothers' Circus 5 gave general satisfaction to large attendance.

THE ELKS.

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DATES AHEAD.

[CONTINUED FROM PAGE 16.]

GEORGIA UNIVERSITY GRADUATES (John E. George, mgr.): Hawarden, Ia., Sept. 22, Akron 23, Elk Point, S. D., 24, Yankton 29, 30, Huron Oct. 2, Redfield 3, Aberdeen 5-11.

GORTON'S (C. H. Larkin, manager): Warwick, N. Y., Sept. 22, Ellenville 23.

HI HENRY: Cleveland, O., Sept. 21-23 Dunkirk, N. Y., 26, Jamestown 28.

PRIMROSE AND WEST: Evansville, Ind., Sept. 22, Vincennes 23, Terre Haute 24.

CIRCUSES.

BENTLEY: New York city—indefinite.

BARNUM AND BAILEY: Corning, N. Y., Sept. 22, Hornellsville 23, Elmira 24, Williamsport, Pa., 25, Lock Haven 26 Dubois 29, Ridgeway 29, Union City 30 Meadeville Oct. 1, New Castle 2, Butler 3, Pittsburg 5, 6, Washington 7, McKeesport 8, Uniontown 9, Johnstown 10.

FOREPAUGH AND SELLS BROTHERS: Los Angeles, Cal., Sept. 22, 23, San Diego 24, Riverside 25, San Bernardino 26.

WELSH BROTHERS: Bellefonte, Pa., Sept. 22, Lock Haven 23, 24.

WALTER L. MAIN: Havre de Grace, Md., Sept. 24, Centerville 25 Smyrna, Del., 26, Milford 28, Georgetown 29, Berlin 30.

MISCELLANEOUS.

DAY (Hypnotist; Fred. A. J. Denwick, mgr.): Punxsutawney, Pa., Sept. 21-26.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Great Falls, Mont., Sept. 21-23, Helena 24-26.

ELLASON (Magician; W. W. Tillotson, mgr.): Meridian, Miss., Sept. 21, 22, Pensacola, Fla., 23, 24, Montgomery, Ala., 25, 26, Nashville, Tenn., 28, 29, Memphis 30-Oct. 3, Birmingham, Ala., 5, 6, Chattanooga, Tenn., 7, 8, Atlanta, Ga., 9, 10.

EDUCATIONAL ENTERTAINERS: Annapolis, N. S., Sept. 24, 25, Halifax 26, 27.

FLINTS (hypnotists; L. J. Mescham, mgr.): Stillwater, Minn., Sept. 21-26.

HUBIN'S MUSEE: Rochester, N. H., Sept. 22-25.

LEEDS (Hypnotist; J. C. Davis, mgr.): Bellaire, O., Sept. 21-26, Ironton 28-Oct. 3.

MASON FAMILY: Livermore Falls, Me., Sept. 22, North Jay 23, Witton 24, Weld 25, Fairbanks 26.

PAINES' LAST DAYS OF POMPEII: Toledo, O., Sept. 21-26.

PROF. W. J. CAMERON (Hypnotist; F. A. Montgomery, mgr.): Hudson, Mich., Oct. 1-3, Coldwater 5-7, Sturgis 8-10, Kalamazoo 12-14.

SAM DOCK: Libertytown, Md., Sept. 22, Lewistown 23, Creagertown 24.

THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Atlanta, Ga., Sept. 28-Oct. 3, Savannah 5-10.

THE SAGES (A. B. McDole, mgr.): Pottstown, Pa., 21-26, Bethlehem 28-Oct. 3, Allentown 5-10.

(Too late for classification).

ROOK PLAYERS (Eugene Rook, mgr.): Pittsburg, Pa., Sept. 21-26, Mansfield, O., 28-Oct. 3, Coshocton 5-10.

SIDE-TRACKED (Jule Walters, prop. and mgr.): Cherokee, Ia., Sept. 25, Sioux City 26, La Mars 28, Sheldon 29, Rock Rapids 30 Pipestone, Minn., Oct. 1, Brookings, S. D., 2, Watertown 3, Huron 5, Redfield 6, Aberdeen 7, Oakes, N. D., 8, Wahpeton 9, Fargus Falls, Minn., 10.

FLORENCE HAMILTON (Brannig, Marlowe and Hodge, mgrs.): Findlay, O., Sept. 21-26, South Bend, Ind., 28-Oct. 3, Chicago, Ill., 4-10.

BIG CITY GIRLS (James J. Sherran, mgr.): Troy, N. Y., Sept. 28-Oct. 3.

CHERRYPICKERS (Augustus Pitou, mgr.): Utica, N. Y., Oct. 5.

MAY PRINDLE (Earl Burgess, mgr.): Marysville, O., Sept. 21-26, Bellefontaine 28-Oct. 3.

PERRY AND PRESTON: Graceville, Minn., Sept. 22, Morris 23.

ROBERT MANTELL (M. W. Hanley, mgr.): Salem, O., Sept. 22, Alliance 23, Massilon 24, Canal Dover 25, Akron 26, Cleveland 28-Oct. 3, Cincinnati 5-10.

Married.

SERVISS—BENTLEY.—Durward C. Serviss to Bessie G. Bentley, at Buffalo, N. Y., on Sept. 14.

YOUNG—VAN ETTA.—Charles L. Young and Ada Van Etta, at Denver, Col., on Aug. 24.

Died.

BRENNAN.—Mrs. Jennie Brennan, at New York.

CRAWFORD.—Robert Crawford, acrobat, at Malden, Mass., on Sept. 14.

DAZEY.—Mitchell Dazey, at Quincy, Ill., on Sept. 12, aged 76 years.

FESSENDEN.—William H. Fessenden, in Boston, on Sept. 18.

GIBLER.—Prof. L. R. Gibler, at Mattoon, Ill., on Sept. 10, of Bright's disease, aged 64 years.

KENNEDY.—Daniel Kennedy, at Columbus, O., on Sept. 15, of consumption.

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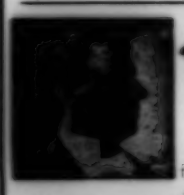

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